

December 1935

The American Magazine of

ART

Including "Creative Art"



Price 50 cents a copy

The American Federation of Arts, Washington

PRIZE PRINTS IN PURE SILK

UNDER the joint sponsorship of the International Silk Guild and The American Federation of Arts, there opens, in New York's Rockefeller Center, on December 2, an exhibition of "Prize Prints in Pure Silk."

Composed primarily of the outstanding designs from a contest conducted by the Guild, the exhibition also includes sample swatches of finished silks, and special patterns produced by *Vogue*.

The designs were created by textile design students in three New York City high schools—Straubenmüller Textile High School, Washington Irving High School and the Girls' Commercial High School (Brooklyn).

The selection for the exhibition was made by Miss Dorothy Shaver, Vice-president of Lord & Taylor; Ward Cheney, President of Cheney Brothers; Richard F. Bach, Director of Industrial Relations, Metropolitan Museum of Art; Mrs. Helen Appleton Read, Art Critic of the Brooklyn Eagle; and Ely Jacques Kahn, architect and designer.

The finished silks included in the exhibition were manufactured by Belding Heminway, Cheney Brothers, Foreman Silks, H. R. Mallinson & Company, Menke-Kaufmann Silk Company, William Rose, L. & E. Stirm, and J. A. Wagenbauer.

Immediately after the New York opening, the exhibition, in two complete units, leaves on a nation-wide tour, arranged by the Federation. In each city, a local store will display, concurrently, silks from the designs, which are on sale.

Emphasizing the creative talents of young American designers, this exhibition is of more than usual interest. Be sure to visit it, when it reaches your community.

GRAND OPENING

December 2-8

Exhibit Gallery of Horticultural Hall
11th Floor, Rockefeller Center, New York
Store: Lord & Taylor

CIRCUIT NO. 1

December 16-22

Chicago Academy of Fine Arts
Store: Marshall Field & Company

December 30-January 5

Cincinnati, Ohio Mechanics Institute
Store: H. & S. Pogue

January 13-19

Cleveland Museum of Art
Store: Halle Brothers

January 27-February 2

Pittsburgh, Carnegie Institute
Store: Joseph Horne Company

February 10-16

Philadelphia, Moore Institute of Art,
Science and Industry
Store: John Wanamaker

CIRCUIT NO. 2

December 16-22

Los Angeles Museum of Science, History and
Art
Store: J. W. Robinson

December 30-January 5

San Francisco, M. H. de Young Memorial
Museum
Store: O'Connor Moffatt

January 13-19

Kansas City, William Rockhill Nelson Gallery
Store: Emery, Bird Thayer

January 27-February 2

St. Louis Public Library
Store: Scruggs, Vanderwort & Barney

February 10-16

Detroit, Society of Arts and Crafts
Store: J. L. Hudson

February 24-March 1

Boston Art Club
Store: Jordan Marsh

Antonio Rossellino: Kneeling Madonna

Cover

In the Van Derlip Bequest to the Minneapolis Institute of Arts

Auguste Renoir: La Toilette

Frontispiece

In the Exhibition at the Bignou Gallery

Those Four Happiest Years

Editorial

International Exhibition of Iranian Art at Leningrad

By Arthur Upham Pope 711

America In Washington

By Inslee A. Hopper 719

Augustus Vincent Tack

By James W. Lane 726

Comment and Criticism

734

The Limits of Abstraction

By Walter Abell 735

Exhibitions in New York

By E. M. Benson 741

Field Notes

753

New Books on Art

764

Reviews by Virgil Barker, M. S. Dimand, and Erle Loran

Previous issues listed in "Art Index" and "The Reader's Guide to Periodical Literature"

Published Monthly by THE AMERICAN FEDERATION OF ARTS

Barr Building, Farragut Square, Washington

SUBSCRIPTION PRICE FIVE DOLLARS A YEAR; FIFTY CENTS A COPY

Postage included in the United States and possessions. Canadian postage 25 cents extra, and to foreign countries, 50 cents extra. The Magazine is mailed to all chapters and members, a part of each annual fee being credited as a subscription. Entered as second-class matter October 4, 1921, at the Post Office at Washington, D. C., under the act of March 3, 1879. Title Trade Marks Registered in the U. S. Patent Office. Copyright

1935 by The American Federation of Arts. All rights reserved. All manuscripts should be sent to the Editor, The American Magazine of ART, Barr Building, Farragut Square, Washington, D. C. Unsolicited manuscripts should be accompanied by stamped, self-addressed envelopes, to insure return in case material may not be used. The Editors cannot be responsible for the return of unsolicited material.

ADVISORY EDITORS

VIRGIL BARKER
RENE D'HARNONCOURT
F. A. GUTHEIM
FISKE KIMBALL
FRANK JEWETT MATHER, JR.

HENRY McBRIDE
WILLIAM M. MILLIKEN
PAUL J. SACHS
LANGDON WARNER
BRADFORD WILLIAMS

F. A. WHITING, JR., Editor
L. B. HOUFF, JR., Director of Advertising
801 Barr Building, Washington, D. C.

E. M. BENSON, DUNCAN PHILLIPS, FORBES WATSON, and
PHILIPPA GERRY, Associate Editors

Members of the staff can frequently be reached through our New York office in the Squibb Building, 745 Fifth Avenue. All mail should be addressed to the Washington office.

AUTHORS IN THIS ISSUE

ARTHUR UPHAM POPE is Director of the American Institute for Persian Art and Archaeology and Executive Secretary of the International Association for Iranian Art and Archaeology. The present exhibition at Leningrad of which Mr. Pope writes was arranged by the Association. He has written *Persian Art, Early Oriental Carpets, Persian Art and Culture, An Introduction to Persian Art* as well as many articles and monographs on Persian art.

WALTER ABELL is professor of Art at Acadia University, Wolfville, Nova Scotia. After taking his M.A. in Fine Arts at Swarthmore College, he spent two years in independent study in Europe. Subsequently he

taught art at Antioch College, before going to Wolfville. The present article, and another which will follow in an early issue, are based upon material which is about to appear in book form under the title *Representation and Form*. Scribner's are publishing the book which will contain an introduction by Professor Arthur Pope of Harvard University.

INSLEE A. HOPPER, now Assistant Superintendent of the Section of Painting and Sculpture, U. S. Treasury Department, was formerly on the staff of the *Arts Weekly*. He has written a number of articles and book reviews for the *MAGAZINE OF ART*.

JAMES W. LANE has written for various magazines on art subjects.

December 1935

THOSE FOUR HAPPIEST YEARS

IS IT any wonder that modern college students, spending those four happiest years among architectural stage-sets, should be indifferent to the vital art of their own day? Their dominant visual experience, except for the printed page, is with stony symbols of other times. Under the circumstances it is not strange that our youth, sheltered from the main stream of life, should have trouble in meeting contemporary art on equal terms. After all, the student whose eye is habituated to the picturesque and mossy showmanship of a pseudo-Gothic quadrangle, will be unprepared for the adventurous expressions of modern art.

The spirit of adventure is not totally foreign to the American collegiate tradition. The fearless inquiry into things as they are spreads beyond the scientific laboratory. For example, the student of history is not content to use pseudo-Gothic or pseudo-classic methods in making a modern interpretation of the known past. Yet the student of history in many a college library labors behind tons of unnecessary and unconvincingly "classic" stone. It is his duty to look past symbological forms for meaning and significance—but it is also his lot to work in a gilded cage in which symbols and forms are given grotesque emphasis.

It is little wonder that so few artists have been graduated from our colleges and universities. Knowledge is part of an artist's necessary equipment, but not knowledge masked by the discrepancies of architectural back-drops. Contemporary art at its best allows no such discrepancy. It draws from the past by transformation rather than by imitation. Although its advance may be checked by our present alarums and confusions, it is not confounded by them. It is a laboratory in which today's problems can be at least tentatively solved. From the findings of this laboratory the student, whose eyes and mind have not been dulled, could choose much of value to him when he emerges into our non-Gothic and non-classic world.

F. A. WHITING, JR.



GOLD HORSE FRONTAL, KERTCH, FOURTH CENTURY

This beautiful gold horse frontal might well symbolize the exhibition in Leningrad, for here are united in a coherent whole a succession of elements characterizing the ancient art of the Near East. The goddess herself is the Iranian form of the ancient Eastern fertility goddess, Anahita, who, unlike her sisters further to the West, is fully and indeed richly clad. But she is rendered in a Greek style and the palmette that develops from her crown, a reminder that in one phase she was a tree goddess, is purely Hellenic. Her outer skirts terminate in lion heads, one of her animal attributes, but horned in the fashion of Persepolis. Her underskirt becomes a pair of confronted eagle heads, one of her chief bird attributes. Pendant from the figure are serpents, for she was a chthonic or under-earth goddess. But turned up in the opposite way, the succession of skirts becomes a lotus, the floral emblem of Anahita, in a form of Syrian derivation but rendered in an Achaemenid style.

INTERNATIONAL EXHIBITION OF IRANIAN ART AT LENINGRAD

By ARTHUR UPHAM POPE

THE GREAT international exhibitions that have been a feature of the art world of the last ten years have been difficult enough to summarize or to interpret. But what can be said of an exhibition that covers much of the art history of Western Asia and all of that of Northern Asia, to say nothing of many of its European and Far Eastern relations, and that embraces a period of over six thousand years? What can be briefly said of an exhibition that includes some twenty-five thousand objects for which eighty-four galleries are too small? Such a prodigious wealth of artistic material has never before been assembled as a temporary exhibition, and although perhaps three-fourths of it will stay in the Hermitage, the rest will, nonetheless, soon be scattered, for it has been gathered from scores of museums and institutions within the Soviet Union and enriched by a huge shipment from Persia, to say nothing of important loans from the Louvre, Bibliothèque Nationale, and private collections in France, England, and America. Here is a wealth of material often astonishing in its beauty and constantly exciting in its historical import. Here is shown as has never before been seen, the various complex currents which have shifted to and fro in the Near East, focussing on the Iranian plateau since the very dawn of civilization.

From Persia have come masses of the beautiful prehistoric painted pottery, and spoils of six expeditions that have been recently working there, a collection supplemented by the Susa I and II collections of the Hermitage. Here is painted pottery, exquisitely turned, thin and light and decorated with a wealth of robust and imaginative patterns that must give pause to the modern designer who has so much to learn from them. Here are inventions, so unexpected, yet so altogether right, that they make most discussions of pattern design seem elementary.

From the prehistoric galleries one passes to

the great collections of bronzes from Siberia and the Kuban district in the Caucasus, Luristan, and other sites in Persia, again demonstrating the unity or at least the interrelations of artistic motives and techniques in the whole of Western Asia of the second millennium B.C. Again we see the talent, the sense for expressive form that was laying a foundation deep and solid for the great decorative creations of later centuries.

From these robust and fantastic bronzes one has next to consider the literally bewildering wealth of the Scythian-Sarmathian bronzes and gold, many pieces of which were brought up out of the vaults and installed in their proper sequence. Here is a treasure in metal the like of which exists nowhere in the world. The collection comprises nearly two thousand pieces. One might almost claim that each was a masterpiece, and all telling the most revealing story of the character of the times, the life, the point of view, and what for the historian is even more significant, the relations between the various cultures that extended all the way from pre-classical Greece to the Far East. For "Scythian" means not so much a race or language as it does a way of life. The Scythians were the typical nomads whose fundamental wealth was concentrated on their herds but whose other wealth needed to be precious, compact, and movable.

The historical significance of the Scythian culture is that it formed a link between Western Asia and the Far East and slowly infiltrated its way even to China itself. It formed a bridge between the Euphrates River and the Yellow Sea along which, in either direction, passed significant contributions. Even more important from the artistic point of view is the connection that these peoples established between Iran and Greece, which resulted in one of the most dramatic confrontations in the history of art.

There are two fundamentally opposed conceptions of the character and purpose of art;

one dominantly European, the other essentially Asiatic. The first seeks to hold the mirror up to nature, to reflect and perfect the ideal in the physical and natural universe, to record fact with fidelity and vividness. The second finds in the natural world only the theater of human action and the opportunity for creation, finds that a revelation of the inner character of reality rather than the external fact is the real purpose of art, that the truest character of a work of art is to be supplied by the inner life and only superficially by the outer world, by those principles of order and imagination out of which have sprung such great creations as mathematics, music, and to no small degree, poetry—a view beautifully phrased by a Sufi poet of the fifteenth century: "Out of the heart comes all truth and beauty."

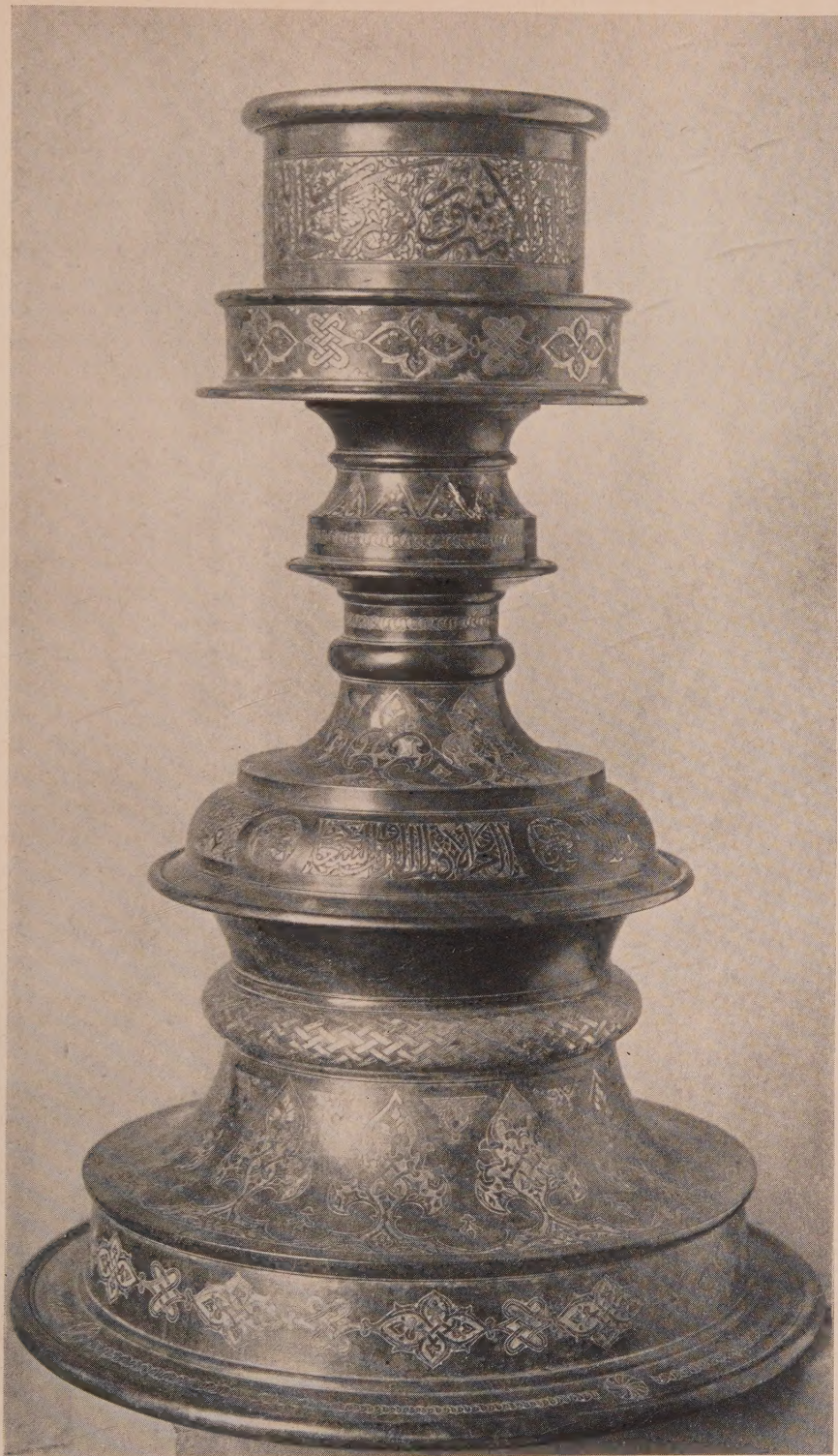
The first art, then, is primarily factual and plastic and at the hands of the Greek sculptor, carried out with a perfection of taste and a mastery of technique that is unique in a world replete with masterpieces. The Iranian point of view is that in balanced movement, in energetic and surprising pattern, in the infinite variety of forms which are as universal as logic yet stirred with deep emotion—from such sources comes the real task and the highest justification of art.

Here in the Scythian treasure, decoration and representation challenge each other. The partisans of the Greek view are likely to regard the Iranian view as inhuman and artificial, a pleasing but secondary art. From the Iranian point of view, the realistic achievement is after all rather childlike and obvious, something that, however exciting, never quite attains universality. Those that have entered into this more abstract view of art confess that it carries with it an emotion and satisfaction of great depth and power. To them it seems in truth to be music made visible. Only with this distinction in mind can one ever comprehend the course of Iranian art.

There are several striking things about this great metal treasure, wholly apart from its incalculable value or as a summary record of changing influences. In the first place, the best ethnological theories today regard the Scythians and Sarmathians as of Iranian stock. They are the first cousins of the Iranian on the plateau and it was the Iranian animal styles which found such intense expression at their hands. These frank, humble, and often intensely poignant representations of animals are instinct with an intensity of life that is an Iranian creation, due largely to the interest of early Iranians in animal life and their endowing it with especial and magi-



DETAIL FROM SILVER VASE, GRECO-SCYTHIAN, SIXTH TO FIFTH CENTURY B. C.
A vivid example of Greco-Scythian realism. Detail from the great silver vase from the Tchernomlik tumulus



BRONZE CANDLESTICK, TURKESTAN, LATE FOURTEENTH CENTURY

A concrete witness of the fabulous magnificence of Tamerlane. The huge candlestick, inlaid with silver and gold, weighs several hundred pounds. It was sent to the exhibition by the Mosque of Achmad Yessavi in Turkestan



BRONZE
HARNESS (?)
ORNAMENT,
CRIMEA,
SIXTH CENTURY
B.C.

A typical example of the art of outer Iran: a mare twisted around to bite her tail with a foal alongside. At once a vivid expression of vitality and a powerful and original pattern.



BONE CARVING,
PAZIRIK,
ALTAI DISTRICT,
FIFTH CENTURY
B.C.

An example of animal conventionalization characteristic of Iranian work since the first millennium B.C., showing relations with Far Eastern styles.

cal potency, and due stylistically to their habit of slashing away the unessentials to intensify the few fundamental and characteristic features. But as these Scythians toward the West came into contact with the Greeks and became wealthy through trade, Greek sculptors found service with them and prepared for them sumptuous and sophisticated vessels and accoutrements which had all the elegance and finish that only the Greeks of the supreme period could command and that means the uttermost of which humanity is capable. But even these very Greek things still retained some reflection of the simple and vivid life of the patrons for whom they were made, as if the Greek artisans themselves learned from the more humble nomadic craftsmen in the colonies where they penetrated something of the hieratic style of the ancient East, sumptuous, solemn, and compelling. At the same time Greek influence refined and made more rational some of the Scythian creations, achieving a new type of naturalistic art that was still simple, rhythmical, decorative, hence supremely effective. On the other hand, it tended to make a symbolical and ornamental art that was sometimes incoherent, well integrated, beautifully finished; in short, both of these styles in their supreme expressions tend to approach one another, each deriving power from the other. Only at the Lenin-grad exposition can this contrast and approach be properly seen and felt.

Only the most gifted critic could successfully characterize the greater objects in this collection. They must be seen. Photographs merely give the pattern and a scheme for identification but convey little or nothing of the inner quality. All who have seen them testify to an almost trance-like excitement they impart, but their rhapsodies over which they love to linger are almost certain to fall on the deaf and sceptical ears of those who have not seen.

A little later in time than this thrilling metal treasure are the recent discoveries in the Altai mountains of the art of a horse-loving people that gave horses regal interment along with their masters. Here are sumptuous accoutrements both for man and beast and a development of a silhouette style which for

vividness and vivacity have never been surpassed. A narrow gallery which contains two hundred color plates from the *Survey of Persian Art*, a summary repertoire of the art of Iran which is a sort of *einleitung* of the whole exhibit of Iran proper is varied with exhibits of early Greek pottery, and Hellenistic sculpture that repeat Iranian and Near Eastern motives showing one of the various ways by which the Near East affected classical art.

An entire gallery is given to Achaemenid art, the most complete and well balanced to be seen anywhere today, particularly notable for the sumptuous silver and gold vessels that give an idea of the opulence of the great kings. The Oriental Institute of the University of Chicago has sent photographs of some of the recently uncovered Persepolis sculptures, worthy rivals of the Parthenon friezes. From Persia come newly discovered fragments and the gold and silver inscription plaques, as fresh as the day they were cut, recording the momentous words of Darius, the Great King, as he proudly defines the outlines of that first empire that extended from India to the Aegean and from Egypt to Siberia.

With the Achaemenid material is practically all the Bactrian art that exists today, the work of a most important Greek colony situated almost in the heart of Asia that radiated Hellenistic influences not only into Persia but into India and the Far East. Much of the Hellenistic element in Sasanian art was not derived so much from the West as it was reflected back from Eastern Hellenism.

In Sasanian art, the Russian collections are quite incomparable, including four times as much as the rest of the world put together. Here are more than one hundred pieces of Sasanian gold, silver, and bronze, including many vessels that have been brought from provincial museums, not yet published and never before seen by Western scholars. It is an heroic art, intense, powerful, proud, but when, as in one or two instances, it falls from its high estate, brutish and clumsy. But it proclaims the imperial story in eloquent forms that for such purpose have never been surpassed. These plates again give a new idea of the history of Near Eastern ornament and,

in details which have rarely been studied or noted, show another vivid animal art that recalls the ancient Scythian and Iranian styles, bear one more witness of the continuity of the Iranian point of view.

In addition to a number of Sasanian silks, there is the splendid Sasanian tapestry, larger than the piece in the Moore Collection, even though less finely woven, a precious example of an art far surpassing in grandeur and magnificence the much better known contemporary tapestries of Syria and Egypt, which were rarely intended or designed for wall hangings. The Sasanian silks share with the Sasanian rock carvings and the Sasanian metal vessels a grandeur of scale, which the imposing ambitions of the Sasanian monarchs and the great size of their palaces demanded.

The Sasanian collection again is of vital importance because of its iconographical significance. Here are seven hundred of the twelve hundred seals belonging to the Hermitage, each different, each a sentence not only in the history of decorative art of the Near East, but throwing precious light on religious and ethnic symbols.

One cannot understand the art of Byzantium without constant reference to Sasanian art from which it derived so much. Here is a whole gallery of Byzantine materials: ivories, textiles, mosaics, magnificent gold and silver plates, and jewelry which reveal many surprising links with the Sasanian art of the preceding gallery. One of the largest galleries is entirely given over to the art of the Seljuq period, for the importance of Seljuq art is a somewhat recent discovery even for those who have long been professional students in the field of Persian art. Here are masses of bronze vessels with silver and gold inlay including some famous and some recently discovered inscribed and dated pieces, a whole wall covered with lustre tiles that are in such perfect condition that they seem to burst into gold and violet flames as one passes by, a dramatic demonstration of the glory of this technique, which is so little understood because so frequently represented by dull and damaged pieces.

Fitted into the walls of this gallery are the

Daghestan Seljuq reliefs that recall the Sasanian styles, a collection containing all but two or three of those known. Five unknown and unpublished Seljuq textiles add lustre to the reputation of the Seljuq weavers, already universally recognized as having attained the summit of their craft both in the technique of their weaving and in perfection of design.

The Russians made great excavations at Serai, east of the Caspian, disclosing a mass of pottery, of mural decoration, of stucco, and of metal which add a new chapter to Persian art of the thirteenth-fourteenth century. Two galleries are given over to material from Samarkand, mosaic faience, carved wood, the magnificent ninth-century Samanid pottery, all dominated by the colossal bronze cauldron that belonged to Tamerlane, ten feet in diameter, weighing two tons, richly decorated, one of the most imposing metal objects known. There is also a group of prodigious silver and gold inlaid bronze candlesticks from Turkestan. From the various Russian expeditions that have been now for generations exploring the Caucasus, Siberia, and Mongolia have come literally thousands of exhibits almost none of which are known in the West, and a whole series of galleries is devoted to these artistically and scientifically rich spoils. Here from Turfan, Kara Koto, Noin Ulla, have come great frescoes, separate paintings, stucco sculptures, terra cottas, and numerous votive offerings, many of them of moving beauty, all testifying to the significant mingling of Iranian, Buddhist, and Far Eastern elements on the great Asiatic highway.

Of the later textiles of Mediaeval and Renaissance times, there are numerous superb examples. A whole bishop's robe dated by inventory in the fourteenth century, while not particularly beautiful, is a document of first class importance. In addition some of the famous pieces from the Kremlin collection that were sent to the Munich exhibition in 1908 and have long been familiar through illustration, seem more beautiful now than when first shown in the West twenty-five years ago.

The Safavid rooms are less notable for their carpets, although there are a half-dozen



BRONZE EWER, PROBABLY EIGHTH CENTURY

This piece shows the continuation of the Sasanian style

sumptuous examples, than for the superb textiles, particularly the gold and silver brocades, embroideries, and velvets which are here to be seen in a number and richness not available in any other collection. Arms and armor, including many whole suits, pottery, wood carving, vitrine after vitrine of splendid manuscripts, among them two whole cases given over to manuscripts illuminated by the hand of Bihzad and his immediate followers, opulent bookcovers, jewelry, enamels, gold encrusted arms and imperial accoutrements, give substance and reality to the lavish accounts of the European travellers who returned from Persia in the sixteenth and seventeenth centuries recounting to sceptical audiences tales of wealth and splendor that outshone the Arabian Nights.

Galleries of Turkish and Caucasus art show the influence that Iranian art exercised there. Persian influence in India is well exemplified by the famous Russian collection of Mughal arms and armor, by some fine Indian carpets sent from Persia, and by a large collection of Indian miniatures. The vigorous and interesting art of central Asia of the eighteenth-nineteenth century is set forth with the well known Bokhara pottery, arms, metal, and various implements and textiles, by no means a great art, but still virile and decorative.

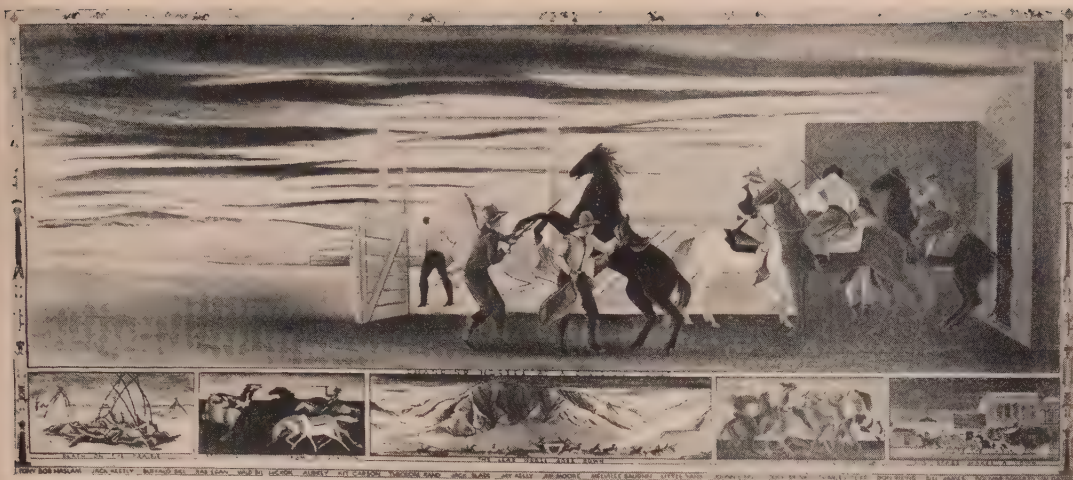
That art is by no means dead in Persia is shown by a collection of contemporary work, textiles, carpets, wood carving, as well as painting in the modern European style, faience, and lacquer, which give promise of a new renaissance dawning in Persia. How far it can go, how far it can maintain itself in a modern world widely commercialized, how much of sound and deep artistic feeling the present artists of Persia can add to their great technical skill, is a matter yet to be proven. But it is an admirable and worthy endeavor which many will watch with sympathetic interest.

As a background for study and for those who have special interest in architecture, the American Institute for Persian Art and

Archaeology sent some six hundred photographic enlargements, plans, drawings, elevations of the architectural survey of Persia which is now well under way. Grouped by cities and monuments interspersed with drawings and plans, it makes an imposing display and substantiates the claim that the architecture of Persia is the most important architecture yet unstudied and that it is replete with genuine masterpieces.

But it is impossible in a short article to catalogue eighty-four galleries. One passes for nearly a mile and a half through an amazing array of material that leaves one almost in dismay at the shortness of the available time, for in this exhibition alone one could profitably spend a lifetime. It is beyond discussion that the exhibition is in most ways the most important of the international exhibitions of art that have so far been held. On this there are no two opinions among the scholars who assembled from twenty-five countries including delegates from the principal European museums. Unfortunately the significance of the exhibition was not apprehended in America and except for the advisory curator of one American museum, and the chance visit of several members of the governing board of the Art Institute of Chicago, there were no representatives from American museums, although the American Institute for Persian Art and Archaeology was well represented.

The exhibition was accompanied by a Congress of momentous importance for the history of the art of the Near East and all its ramifications. New discoveries were announced, some throwing important light on the emergence of civilization and the beginnings of artistic endeavor, others on the classification and identification of later metal, faience, textiles, and paintings. Some sixty scholars delivered addresses, often of first class interest, all of which will be published in the proceedings of the Congress which it is expected will appear within a few months.



FRANK MECHAU: PONY EXPRESS

A winning design in the competition initiated by the Treasury Department's Section of Painting and Sculpture for murals in the Post Office building, Washington. Courtesy, Treasury Department, Section of Painting and Sculpture

AMERICA IN WASHINGTON

By INSLEE A. HOPPER

TO WALK casually past painted expanses of mural yardage without stimulation, or even without a pause or glance, is unfortunately too easy in many of our public buildings. At an uninspired best these paintings are only a vapid assurance to the unconcerned that an expensive attempt was made to achieve a fancy public monument; they have established the comfortable canon that public art must say nothing in the proper amorphous symbols which should be decently flat in form, color, and content. Negatively, they may arouse resentment that neither as ideology nor as decoration nor as painting do they function. Logically the skeptics decided long before these muralists began to slow down with their own inertia that plain architecture and plain walls were vastly to be preferred to too much sweetness and light. The more hopeful ones regretted that contemporary American painters were incapable of painting, much less of thinking, in terms of murals.

But it seems extremely unlikely that anyone could walk through the rooms in the Corcoran Gallery of Art where the mural designs to be executed under the supervision of the Section

of Painting and Sculpture of the Treasury Department are exhibited and not realize some striking reactions to these future federal murals. The designs are the appointments or submissions in the competitions held by the Section during its first year of activity. Though they are practically all in the form of small-scale sketches, one can, remembering always to step them up in imagination to the full scale and to finished painting, take a partial measure of the works here in their embryonic form.

In a preliminary look about the diversity is exciting. There is the breadth of American subject matter, for the most part all very familiar but newly realized. The general impression is not derivative. On inspection, of course, one sees a hint here of Piero della Francesca, or there a painter lifts Rubens bodily—no simple task—to the middle of the western plains, and in another case there is a reminiscence of Messrs. Currier and Ives touching shoulders with an echo of Veronese. But the total flavor beyond any special ingredients is American.

Among the designs for the walls of the Post



Office Department building in Washington, those of Frank Mechau are completely indigenous evocations of the western country which he has observed intimately. There is a compelling mood in each panel with which he illustrates his subjects and in each case the landscape sets and sustains the mood. The incident is generalized into stirring formal pattern and the figures recall in a more deft way Catlin's wooden catalogue of the American Indians rather than sentient individuals. There is a curiously romantic quality in this painting, however, which should project perfectly in the finished work for, though the scalping of these dehumanized figures is thought of only in terms of color and movement, the drama of the scenes is caught in the menacing red of a mountainside or the lowering evening sky which transcends the incident in "Pony Express."

Created from an entirely opposite point of view, the great cartoons by Henry Varnum Poor for the Department of Justice building are the most completely civilized expression in the exhibition, yet full of humanity implicit in a powerful formal design. Technically, they are brilliantly painted: the color is the rich result of Poor's long use of the same tonal effects in ceramics, and the simplification of drawing carries a point in every line from the sag of the prisoner's shoulders to the beauty of design of the embracing figures. It is in the complete expressiveness of the coördination between the technical problems and the subject matter that the work is so outstanding. The slight change of scale from the figures in the panel "Bureau of Prisons" to those in "Bureau of Pardons" is in itself made to carry emotion, and even the perspective of the prison gates is given significance. Above all, there is a satisfaction in the achievement of a mural design from the material of life rather than empty abstraction.

Throughout the exhibition the person with definitely preconceived ideas as to what constitutes a mural will find material for reconsideration. If he believes in the inevitability of true fresco, or knows just where the line is to be drawn between an easel painting without a frame and a mural canvas stretched across a large wall, his mind will perhaps

(Left)

HENRY VARNUM POOR: BUREAU OF PRISONS

Working cartoon for one of the designs commissioned by the Section of Painting and Sculpture for the Justice Department building, Washington. Courtesy, Treasury Department, Section of Painting and Sculpture

be closed to the discoveries to be made among these paintings whose interest carries beyond these technicalities. It is very revealing to see artists who, for the most part, have pursued their own devices, confronted with the problems of assigned subject matter to be reconciled with, or interpreted by, their own individual expression. The commission to paint a mural for a public building is more beset with problems for the artist than that of a portrait. Yet most of the artists have maintained a balance before these two factors and approached the painting with a new interest quite different from their individualistic bents.

In general, the painters show a lack of creative power when faced with the demand for an ideology, but their adaptability to historical or factual subject matter is in many cases surprising. Among the Post Office building designs, George Harding has managed an historical subject without giving the effect of an eighteenth-century costume piece, though the painting is not so rich in color as his series of designs for the Philadelphia Customs House. Ward Lockwood's panels, depicting the opening of the west, are admirably filled with vitality rather than over-painting and show an effective coördination of varied narrative.

Abundance of material has caused some painters to spill over. Tom Lea's variety of observation is capable of being expanded into several panels and undoubtedly each incident would be enhanced by this isolation. The organization of the Alfred Crimi designs taken from the workrooms of a post office in its solidly placed, static forms is an interesting contrast to the active, organized confusion of men and machinery in Reginald Marsh's paintings of a similar subject.

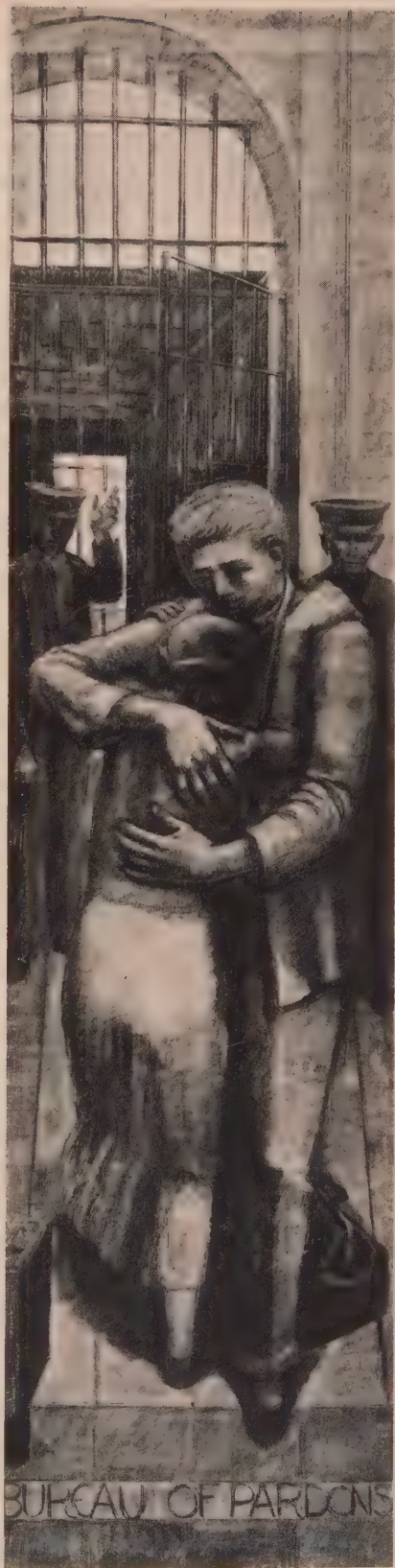
As a study in the architectural building of a mural design the color sketches and cartoons of George Biddle for the Department of Justice building have a detailed interest. The beautiful passages of landscape and even of tenement-scape, and the full sized studies of the heads for the cartoon, beautifully sensitive in drawing, all take their places in the architectural form of the whole design, heightened in their effect by its large scale.

Remarkable for their solution of a difficult space

(Right)

HENRY VARNUM POOR: BUREAU OF PARDONS

Working cartoon for one of the designs commissioned by the Section of Painting and Sculpture for the Justice Department building, Washington. Courtesy, Treasury Department, Section of Painting and Sculpture



are Tom La Farge's designs for the New London Post Office. They are full of the incident and flavor of Melville's whaling days. The success of the composition completely justifies the breaking of the wall by the suggestion of continuing action behind it, closely knitting the adjoining panels and opening up a space which intensifies the element of the sea.

many sculptors working with entirely new material. As a result a number of the sculptors seem to have felt the need to work in a modification of their usual styles. The sculpture, like much of the painting in the exhibition, is concerned with the history of the post and curiously the majority of the sculptors handle historical costume more ably than con-



(Left to right) HEINZ WARNEKE: EXPRESS MAN (present day). SIDNEY WAUGH: STAGE DRIVER U.S.P.O. (1789 to 1836). CHAIM GROSS: ALASKA SNOWSHOE CARRIER (present day). Selected for appointment in competition for Post Office building, Washington. Courtesy Treasury Department, Section of Painting and Sculpture

A number of the paintings in the exhibition, at first glance, may seem more on the side of easel painting than mural, but it is undeniable that the landscape of Richard Zoellner, so charming in color, or the freshness of Thomas Donnelly's painting would make excellent decorations, though neither is conceived in a vein that would appeal to those who demand heroic murals. The designs of Kindred McLeary and Howard Cook for the Pittsburgh Court House are both conceived on a framework of fine abstract design, the intellectualism of the latter warmed by McLeary in his parade of the vices and virtues in modern dress under an active justice.

The sculpture models in the competition for twelve niche figures for the Post Office Department building are an opportunity to see

temporary subject matter. Too many of the sculptors show a surprising disregard for the medium of aluminum for which the figures were designed, and some show excellent work which was obviously well thought out for stone.

Outstanding among the figures to be executed is the "Alaskan Postman" of Chaim Gross—a much less personal work than most of his wood-carvings and only reminiscent of them in its excellence and the carefully thought out and unifying forms derived from his knowledge of the other medium. The "Colonial Foot Postman" by Berta Margoulies is a solidly modelled work of much individuality and the "Mail Carrier" of Concetta Scaravaglione achieves by simple means the homeliness and contemporary flavor of

a Stephen Crane character. The "Express Man" of Heinz Warneke, by the vigor of its modeling without reliance on extraneous detail, has convincing power and the "Rural Free Delivery" by Gaetano Cecere, with equally simple means, introduces a feeling of atmosphere which adds to the characterization.

In the relation of sculpture to architecture

cept for the few painters who were also thinkers, it was obvious that the majority of the artists needed more than a mural space to lift them to a larger theme—one with more than personal applicability.

It is obvious from the exhibition at the Corcoran that the discovery of mural talent is being made even where it was not suspected



(Left to right) CONCETTA SCARAVAGLIONE: RAILWAY MAIL (1862). BERTA MARGOULIES: FOOT POSTMAN (1691-1775). GAETANO CECERE: RURAL FREE DELIVERY. Selected for appointment in competition for Post Office building, Washington. Courtesy, Treasury Department, Section of Painting and Sculpture

there is no innovation in the work to be seen in the exhibition nor in the treatment of any of the figures in relation to the niche, but all of the models have a freshness and individuality which is a welcome change from the usual architectural space fillers. It remains for architects to make a more integrated place for sculptors in their schemes, for contemporary American sculptors seem convincingly ready to apply their talents successfully to architecture.

In 1932 the Museum of Modern Art commissioned mural work for exhibition from a number of American artists on the inclusive subject of the Post-War World. Very few ideas in paint came out of the exhibition but the Museum's attempt to appraise mural talent was, in a measure, accomplished. Ex-

before, and tried mural painters are, in several cases, doing their finest work for the Government. One quality they all have in common, and with the fine murals of the past, is that in their reaction to the monumentality of a wall they have preserved a dignity with constant sincerity, untouched by any playfulness with form or subject—baroque or otherwise.

I do not know of any other single stimulus that could have so encouraged American artists to pursue the material that lies pocketed in our history or on every side in our contemporary life as has Government patronage. The results seem to point to a reasonable expectation of a more increasingly vital mural expression and perhaps even the formulation of a credo that functions.



WARD LOCKWOOD: EFFECT OF MAIL ON THE DEVELOPMENT OF THE FAR WEST AND SOUTHWEST

A winning design in the competition initiated by the Treasury Department's Section of Painting and Sculpture for murals in the Post Office building, Washington. Courtesy, Treasury Department, Section of Painting and Sculpture



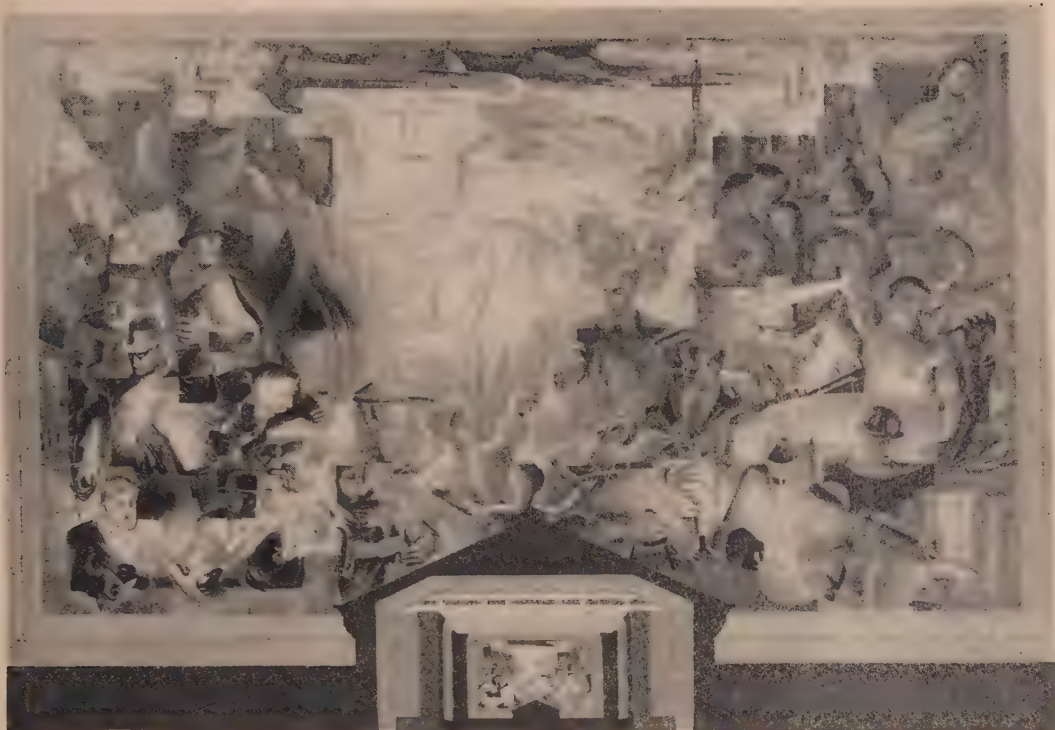
THOMAS DONNELLY: MAIL FROM ENGLAND

Design submitted in competition for Post Office building on the basis of which the jury recommended the artist for another appointment. Courtesy Treasury Department, Section of Painting and Sculpture



ALFRED D. CRIMI: CITY POST OFFICE INTERIOR

A winning design in the competition initiated by the Treasury Department's Section of Painting and Sculpture for murals in the Post Office building, Washington. Courtesy, Treasury Department, Section of Painting and Sculpture



KINDRED MC LEARY: MURAL FOR FEDERAL COURTHOUSE, PITTSBURGH

A winning design in the competition conducted by the Treasury Department's Section of Painting and Sculpture
 Courtesy, Treasury Department, Section of Painting and Sculpture



HOWARD COOK: INDUSTRIAL PITTSBURGH

One of the designs to be selected in a competition of the Section of Painting and Sculpture for the
 Federal Courthouse, Pittsburgh. Courtesy, Treasury Department, Section of Painting and Sculpture



AUGUSTUS VINCENT TACK: LIBERATION

Collection Phillips Memorial Gallery

AUGUSTUS VINCENT TACK

BY JAMES W. LANE

THE old Greek sophists debated whether sounds or words could convey the sense of color or form. If there were such a school of philosophy today, its members would debate whether color or form could convey the sense of sound or motion. True artists, however, know the answer. There is no doubt that color and form, at least in modern aesthetics, vitalize any subject with which they are skilfully interwoven. I sit at my window, see a white birch tree silhouetted against a blue expanse of water, a northwest wind is blowing, and I hear on the radio strains from "Rheingold." To me, "Rheingold" was just the right music for such a wind-tossed atmosphere and if ever a similar conjunction of natural phenomena takes place in my vision and senses, I know I shall hear "Rheingold."

The associative process will be put into as spontaneous motion as a watch-spring.

Thus the associative process before physical nature. But before the highly selected and extremely abstract designs from nature which sensitive artists use in their work there will arise, I find, an equally vital and quickly made associative process and one lasting for a much longer time because not concerned with one association, but with almost infinite associations. In other words, there is an abstract art in which the appreciative observer always finds more and more. All art aspiring to longevity has this quality and it is therefore the characteristic of the art of the Orient and of some practitioners in the West. I have tested out this theory in the works of Augustus Vincent Tack and discovered its truth.

Some strange fascination was exerted over me the first time I saw Mr. Tack's abstractions. If one looked at them with a mental disposition to search for the perfect line of Ingres, line there was not, and so, no meaning. Secondly, if looked at with the unprejudiced normal eye, but superficially, Mr. Tack's abstractions seem often to portray only inchoate flocks of cloud or little fish or even jets of steam, and to be, at their worst, mapish. Geographic charts modernistically rendered some observers might think them. But

lastly, if one will view them as pure abstractions, they are seen to be models of orchestration.

Orchestration!—Pater came very near the word for it. The more subjective an art, like the Tack abstractions, the more successful must be the orchestration. But, as Pater implied, all art contains it, even the other vastly different styles in which Mr. Tack has worked.

In his abstractions, whether those murals he has done for the library of the Phillips Memorial Gallery or for various houses in New



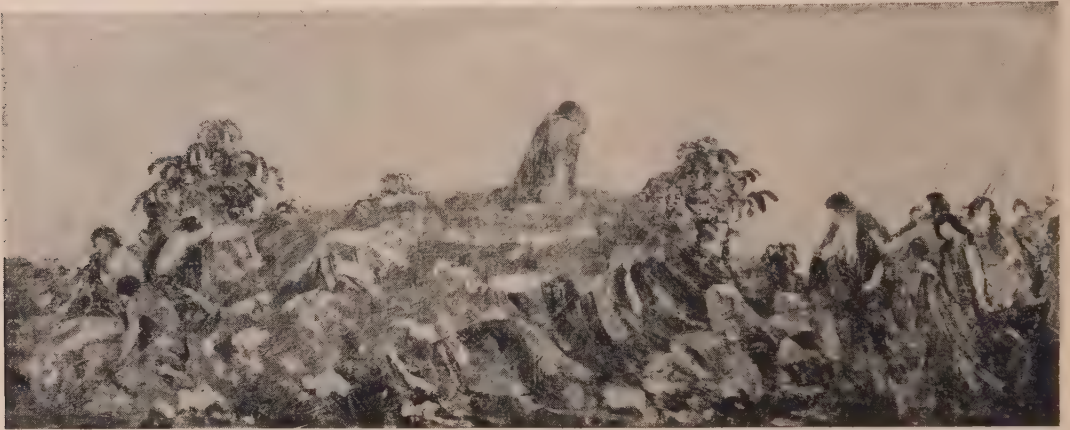
AUGUSTUS VINCENT TACK: EPIPHANY

Collection Chester Aldrich

York City or elsewhere, Mr. Tack has achieved his effects of movement by color alone. As in a kaleidoscope, dark colors split and, presto! the next effect is all of lightness. So Mr. Tack will orchestrate his colors from bottom to top of the canvas, from dark to light. He thereby gives to his work a lift, so that aspiring emotions are most often what his abstractions produce and they are not badly named as "Ecstasy," "Liberation," and so forth. One of the latest panels was conceived from an emotion the artist had looking at the night sky in the Amergosa Desert.

and the emotion, such as of the coldness of winter morning, is suggested by only three flat colors—a pastel pink vised between a snowy white and a pale yellow.

It has always been Mr. Tack's opinion that his paintings should depend chiefly or solely on color for their effect. He can lay claim to a sense of line refined and almost oriental in its suavity, as his drawings in crayon at the Clayton Gallery and his majestic oil in the Church of the Paulist Fathers, New York, suggest. The latter, done on an enormous canvas filling the whole fourth southern bay



AUGUSTUS VINCENT TACK: GETHSEMANE

Collection the artist

Although the panel is full of clouds and general luminosity, it evokes other emotions as well: the sense of depth of light in far-reaching space, and loneliness.

This is the sort of thing, mystical and spiritual to a degree, that Augustus Tack has made all his own. On a smaller scale, as in the "Gethsemane," he has used greyed color masses in serrated juxtaposition for effects of movement that Borgognona gained in battle-scenes. In Tack's panel the whole painting swirls with movement, color, and an elliptical design effecting the result. It is the same kind of result, of many colors closely pressing on each other, that Marin, who, by the way, greatly admires this style of Tack, uses in some of his most successful compositions.

Then Tack has other canvases in which no fleckings or smaller shapes are in the sky

and capped by a beautiful lunette of Ste. Thérèse of Lisieux, is innocent and Fra Angelican in spirit and most fresco-like in appearance. The artist has very adroitly used the law of reverse perspective (which he has tirelessly studied) and his drawing is unusually refined, while the color is dignified and cooling. A comparison of this work with primitive painting shows "a threadlike simplicity, but also it exhales like them a truly mystical savour." * Mr. Tack's subject was the religious procession on the beatification day of the saint.

Mr. Tack was a very fortunate young man to receive, in 1889, when he was only nineteen, a cordial letter from John La Farge tell-

* The quotation comes from Huysman's *En Route* in the passage about the early masters of Burgundy and Flanders.

ing him that the painting he had just sent to the exhibition of the Society of American Artists, of which Mr. La Farge was the president, was so good that it was accorded a Number One rating and given the place of honor. In those days, if paintings were given that rating by the jury, they were unquestionably the pick of the lot. This La Farge letter, which was such a charming thing for an artist of distinction to write to a young, unknown, and struggling painter, marked the beginning of an interesting friendship and of an increasingly rapt study, on the part of Mr.

Tack, of composition and drawing. He found that strong Oriental cast of La Farge's mind sympathetic to his own. Mr. Tack's early work is Oriental in the Whistlerian manner—landscapes in monotone, children against a mushroom-grey background, and general flatness of plane relieved by subtly greyed color.

Twachtman was also a master whom he early revered, and in a peculiarly original application of pointillism to his paintings of fifteen years ago—so original that one of Mr. Tack's adverse critics said he was executing back somersaults to attract the public—there



AUGUSTUS VINCENT TACK: IN THE HOUSE OF MATTHEW

Collection Metropolitan Museum of Art



A V T

AUGUSTUS VINCENT TACK: CHRIST LIFTED DOWN FROM THE CROSS
(SANGUINE DRAWING)

Courtesy the Clayton Gallery



AUGUSTUS VINCENT TACK: PROCESSION ON THE CANONIZATION DAY OF STE. THÉRÈSE OF LISIEUX

Fresco in the Church of the Paulist Fathers, New York City

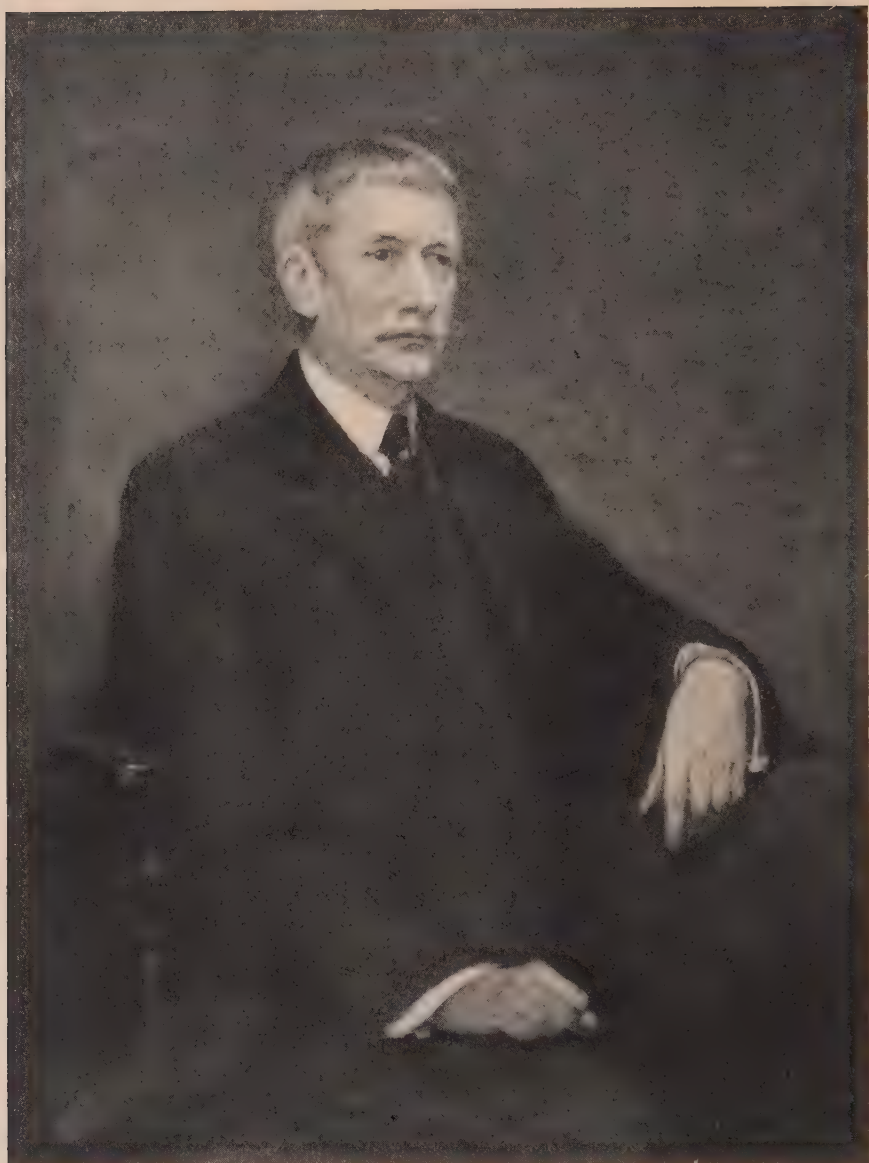
may be the hint of Prendergast as of the teachings of Professor Ogden Rood in his experiments in the disintegration of light. Mr. Tack has been fascinated by Oriental path-House in Manitoba and has produced a long series since.

But all along the road of his career Mr. Tack has been fascinated by Oriental pathways in art, and of all influences in his work Chinese and Japanese color and design (the figure of Ste. Thérèse has subtle borrowings from an early painting of Kuan Yin) are made use of most frequently, yet so subtly that at first the debt is not obvious. To John La Farge can be attributed the sense of Oriental design in Tack's landscapes. These are beautifully toned and greyed to an even harmony. No one color lords it over the rest and yet, whether it is a blue opening in a thunderous sky or spring's newest green on a New England hill, the color is given the most sensitive emphasis. La Farge would have enjoyed Tack's scenes of the Adirondacks and

those, the most Japanese of all, done in split-color dots of pure paint, of waters near Lake Louise.

As a portraitist, too, Tack has worked in various styles. His speaking likeness of La Farge is a realistic study in the Eakins manner, stressing the tangible elements of character, and some intangible ones, in the face. Yet his more recent ones, though slightly different in technique, such as those of Elihu Root, Benjamin N. Cardozo, and Francis P. Garvan, attempt to tell the story of the sitter's mind not only through his features but also through a background revelatory of his tastes.

Mr. Tack's artistic creed may be summed up in the word "experimentation." He could not endure to paint in one set mold all his life. For like that Old Man Gone Mad about Painting, Hokusai, Mr. Tack at the age of sixty-five may be displeased by all that he has produced up to this time and now be just



AUGUSTUS VINCENT TACK: PORTRAIT OF HON. ELIHU ROOT

Collection Phillips Memorial Gallery

beginning to feel he understands the form and true nature of natural phenomena. Flat though his paintings are, either the abstractions or the landscapes, they suggest everything that should be there to a sensitive mind and visibly is not. Of this the abstractions, with their many underpaintings, glazes, and silver-leaf grounds, giving to the surface the antique quality of an old rug or of an early

Chinese painting, are the most eloquent. Painting, at its highest, is to suggest, by chromatic harmonies and other devices, the music and the aspiration of the spheres, or, in other words, the dignity and the vital variety of life and nature's patterns. I don't know what else, morally, can be expected of it. Mr. Tack, at any rate, makes his pictures do exactly these things.



AUGUSTUS VINCENT TACK: PORTRAIT OF ASSOCIATE JUSTICE BENJAMIN N.
CARDOZO

In the Courthouse at Albany, New York

COMMENT AND CRITICISM

The fact that American artists today are in a "curious" position as regards their place in the social order cannot be brushed aside as a mere sign of the times. Artists have taken a way of defending themselves from the dangers that beset them, of creating something which may begin to approximate security. That way is group action. The rental fee overwhelmingly voted by members of the Society of Painters, Sculptors, and Gravers for their work shown by museums and other art organizations is so far the most rigorous stand the artists have taken.

One question is: To what extent will this procedure effect the widespread showing of contemporary American art? Another is: How can the effects of so basic a change be made most advantageous to all groups—including artists—with the minimum of deadlock?

Mr. Duncan Phillips, as Director of a trusteeless museum, and as an individual, states his point of view in the following letter. Will others interested in the welfare of the American artist join in an effort to clarify the whole situation in this column? Letters will be deeply appreciated.

EDITOR.

The Rental Problem

Sir:

I have read with genuine alarm the letters on the "Rental Issue" * by Mr. Francis H. Taylor, Director of the Worcester Museum, and by Miss Katherine Schmidt as Secretary for the American Society of Painters, Sculptors, and Gravers. That there could be a quarrel between artists and museums is cause enough for grave concern! I am on the side of the museums because I believe the artists have taken a stand detrimental to their own vital interests, of serious consequence not only to themselves but to art in the United States.

I wonder if the artists realize that if their works are rented by the museums, while they are being exhibited and offered for sale, they will have had to pass a jury, not of other artists, nor even of the museum staffs, but of

trustees who will weigh the comparative rental values on a strictly business basis in order to give the public its money's worth. Who can doubt that the works which the director wishes to invite in spite of the rent will be subjected to cross-examination as to the drawing power, the popularity or the guaranteed market value of each item? Whether the list will dwindle to a few names triple-starred with sales and surfeited with success, or include whatever might excite curiosity and increase attendance, will depend upon whether the institutions minister to a conservative community or to one which likes to be entertained by art as well as by the newspapers and the movies.

I am opposed to the jury system which is now so prevalent and which makes the rivalries and the politics of art so obvious in regard to the works included and excluded and to the prizes distributed by means of diplomatic skirmishes and compromises. I have favored an ever widening invitation list intended to cover the entire field without fear or favoritism, the undivided responsibility for selection of the specific works to be vested in one man, the director. But the change which would occur if rentals of contemporary creations were required would not only make juries of artists impossible but the director himself would become an anxious suppliant for what he needs. It would be the trustees who would see whether a picture was worth its rent.

Mr. Taylor's best points can be condensed as follows: "The legal and moral responsibility of a gallery with public funds to spend is to its public. Museums are incorporated to promote the arts rather than the artist. It must be acknowledged and remembered that the public is interested in other things besides contemporary American painting. It wants to be instructed as to the arts of the ages. The entire exhibition budget for a museum must not be spent for one kind of exhibition only. If the artists insist that they must not only sell their wares to museums but rent them, too, there will be nothing left for the

* In the *Art Digest*, October 15, 1935, page 10.

(Continued on page 768)

THE LIMITS OF ABSTRACTION

By WALTER ABELL

THE subject of abstraction in painting and sculpture, reviewed some months ago in two articles by Mr. William Schack,* is still very timely. Abstract art was the outstanding creative innovation of the generation which is now drawing to a close. We of today stand with regard to it on the great divide of time. We are still close enough to it to feel it as a living movement, yet we can also begin to see it in perspective. The moment inspires a desire to appraise its accomplishments and to profit by the lessons which it has to teach.

There can be little doubt, as Mr. Schack implies, that the ascendancy of abstraction in the artistic universe is waning. We see it sinking from the zenith of the modern movement toward the horizon; ceasing to be a faith through which art beholds a radiant future and becoming an "influence" to take its place with other influences from the past. We cherish it still, but we begin to cherish it for historical rather than creative reasons. It was a vivid and salutary experiment; an adventure which made its contribution to the modern sense of aesthetic essentials, but an adventure which is all but over. The greater number of contemporary artists have returned to the view, current throughout the ages, that maximum artistic significance demands a fusion of "interpretative" or "expressive" effects with "decorative" ones, a mingling of values derived from representation as well as from pure design. Like naturalism before it, like the departed gods of so many earlier creative creeds, abstractionism is rapidly fading into the dusk of its *gotterdammerung*.

To recognize the present trend away from abstraction is one thing; to determine critically how far it is justified, quite another. Why should this purifying of design from subject-matter, this attempt to etherialize pictures and statues into visual music, have failed to fulfill the high destinies originally conceived for it?

Pursuing to a seemingly logical conclusion the modern quest of "form," why did the movement fail to deepen the chanel of artistic achievement? Why did it produce, on the contrary, a type of work which seems relatively shallow when compared with the great achievement of earlier ages or the achievements of representational modernism in the work of such artists as Renoir and Cézanne, Maillol and Mestrovic?

In the articles mentioned, Mr. Schack suggests an answer to these questions in terms of a number of different points, some of which at least will certainly meet with general acceptance. He demonstrates the relatively mechanical and impersonal quality of pure abstraction. He indicates the importance of a "point of departure in nature" as a source of stimulus to the artist's vision. Without such stimulus from the external world, creation must proceed "entirely out of the lashing of an artist's own sensibility" and continued inspiration, for most workers, is likely to prove difficult. In these respects, as I think most readers will agree, Mr. Schack's discussion leaves little to be desired.

But Mr. Schack couches his main criticism of abstract art in terms of the necessity for a "medium of exchange." "Why is some degree of representation . . . indispensable? It is because there must be a medium of visual exchange between the artist and his audience, and the infinite number of objects which comprise the world constitute such a medium, and the only one we have. . . . If the artist gives us no suggestion where he has been and what he has tried to observe, if he only sets us adrift on a sea of color, not only can we not be sure of his meaning, but we are inclined to doubt whether he has a meaning at all." But once he has indicated enough of nature "to show us that we are sharing an experience of the real world . . . we can follow him far into simplification or fanciful treatments, for the medium of exchange is still there."

The hypothesis is an attractive one. But I

* American Magazine of ART, September and November, 1934.

question whether it touches to the root of the matter. If it did, how explain music? This art, in its purest and loftiest creations—let us say the Kreutzer Sonata or the Brahms second symphony—provides us with no medium of exchange. Its creations are essentially abstract, essentially independent of representation. Like geometrical patterns, they depend for their effect solely upon their own intrinsic relationships. Yet instead of remaining at the “decorative” level of effect, they rise to the summits of aesthetic achievement, moving us as profoundly, impressing us as deeply with a sense of their intrinsic “reality,” as do the most successfully “interpretative” works of visual art. If then, music can achieve the highest beauty by abstract means, without becoming representational or resorting to a “medium of exchange,” why should painting and sculpture be incapable of doing likewise? We must, I think, probe deeper into the aesthetics of representational art in order to find an answer to this question.

In what follows I shall propose an answer to it, and to most related problems of abstraction and representation, in terms of a single principle: the degree of richness and amplitude attained in the creation of aesthetic form.

II

Let us begin by defining our terms. What do we mean by this much used and many-sided expression, “form”? The origin of the word gives us a significant clue, for we find, upon consulting our dictionaries, that “form” is believed to derive ultimately from a Sanskrit root meaning “law, system, order.” And “form” in its broadest and most fundamental sense, the sense which underlies its use in most modern discussions of aesthetics, means the “law” or “system” or “order” in accordance with which any series of parts is brought together to compose a whole. It is the principle of organization which results in fusing diverse elements into a significant unity. It is the network of ordered relationships which provides a foundation for harmony and contrast, for rhythm and balance, for proportion and emphasis. Arbiter of these relationships, it determines in their name whether any part is or is not serviceable to the whole. Only

those elements which extend the governing relations, which “amplify” the total form, can have a proper place in a work of art, however appealing they may be individually. And it was because the artists who were revolting from a formless naturalism could see no possible formal significance in natural subject-matter, that they originally turned their backs on representation and sought for the pure essence of form in abstraction.

Human beings happen to be so constituted that the relation-perceiving powers of their minds are closely linked with their emotions. When we find ourselves confronted by any series of elements—whether a situation in life or a combination of sounds or colors in art—the relationships between which reveal to us no order or significance, but only disorder and confusion, the normal flow of our mental functioning gives way to a consciousness that we have met with interference or resistance. At best we are puzzled; more likely we are disturbed. If the series of elements is presented to us as a work of art, then, as most of us remember from our first experiences with modern or with Oriental or with archaic art, we either slump into a sense of our own helplessness or defend our self-esteem by denying significance to the object before us.

But when, on the other hand, we are offered a series of elements between which we discover ordered relations, then the perception affords us pleasure. Our relation-perceiving faculty enters, as it were, upon a field especially prepared for its exercise, and receives, in consequence, a smooth and exhilarating workout. Our mental and emotional being participates in a delightful experience; in just that type of experience, in fact, which gives the freest and fullest play to its inborn propensities.

The simplest way to test this principle is to contemplate a decorative pattern—that, let us say, of the humble cushion cover which I happen to see at hand and which is reproduced at the bottom of page 739. Colors, lines, and shapes are brought together into relationships which we perceive at once to be systematic and from the recognition of which we derive considerable satisfaction. Symmetry, emphasis, the rhythm of recurring intervals, the harmony

and opposition of repeated or contrasted shapes—all these become apparent to us as we grasp various sets of component relations. And so the whole takes “form” for us; takes on the significance and affords the pleasure which attend all perceptions of finely organized relations. We need no “medium of exchange” to enable us to enjoy these relations. All we need is a perception of their fine organization. Often with a swiftness that precedes analysis, and sometimes with a subtlety that defies it, such a perception automatically affords us pleasure.

Now it is the chief contention of the present article—a contention which the central drift of modern art and modern criticism would seem to imply—that this significant organization or “form” of the work of art is the primary quality through which it moves the sense of beauty, and that the aesthetic success or failure of any type of art can be measured, *must* be measured, in terms of the capacity which it shows for affording us this experience of formal values. The greater the range, the variety, and the subtlety of the relations which it succeeds in organizing for our consumption, the more stirring will be the exercise afforded to our powers of perception, the more intense the accompanying emotion, and the more profound the resulting experience of beauty. Whether there is any imitative suggestion of the outer world has no immediate connection with the matter.

The sonata and the symphony attain to great heights of beauty because the mind happens, through the ear, to be able to grasp a veritable infinity of compactly organized relations. There are tens of thousands of notes in a symphony. These notes vary in pitch, in duration, in *timbre*, in intensity, and in other ways, creating hundreds of thousands of interrelationships. Yet we grasp all these relationships in the short space of half an hour, perceiving them as necessary parts of a single whole, recognizing the rhythms and harmonies, the symmetries and contrasts, which they create; sensing them all as threads in the fabric of one vast “form.” No wonder the experience of perceiving that form is a supreme one! No wonder also that the abstract, but soul-stirring relations of music have

eternally haunted the followers of the other arts as a symbol of the ideal beauty toward which they themselves are laboring.

But—and now we approach our central problem of visual abstraction—various arts differ in their capacity for the establishment of significant relations. Even more important, they differ in the nature of the elements between which relations can be established. And in this respect a world of difference separates the arts of sight and of hearing. Sounds, in their psychological roots, are essentially abstract. The note “A” does not suggest one object, the note “B” another. Only occasionally, as when the roll of drums recalls thunder, is there any intrinsic connection between musical effects and the external world. For the most part, if the composer wishes to assign a definite “meaning” to his work, he must explain that meaning to us in a written “program.” Sounds alone will not convey it for him.

With visual elements like color and lines, the situation is reversed. They are so closely linked with our experience of physical objects, that they are saturated with representational suggestiveness. Given the least chance, they suggest natural reality even when they are not intended to do so. Concentrate your attention upon a sheet of blue paper. First comes the immediate sensation, but you cannot long hold it down to a pure sensation. Soon it suggests an object: the sea perhaps, or the sky. Draw a line and fix your attention upon it. It will not remain an abstract line. It becomes a road, the brow of a hill, a wave, or some other object. Or consider the cluster of small spheres in the lower right corner of the Picasso “Still Life” illustrated. Whether the artist intended it to represent anything I do not know, but I doubt whether any observer can look at it long without having it suggest things to him. A bunch of grapes, rain drops, soap bubbles; one after another the suggestions arise, pressed forth by the representational pregnancy of vision. Abstraction is, in fact, about as difficult to keep in its place as a naughty child—which perhaps explains why so many artists have been moved to abandon it!

In the face of this representational insistency



PABLO PICASSO: STILL LIFE

Courtesy *Die Kunst des 20. Jahrhunderts* by Carl Einstein

of his medium, the visual artist is obliged to adopt one or another of three possible attitudes. Either he may wend the abstract way serenely and let his colors and lines suggest what meanings they will—which sometimes produces grotesque or humorous effects quite incongruous to his purpose. Or else he must definitely suggest some object in order to prevent his observers from seeing anything else—which means that he has abandoned real abstraction and accepted the principle of representation. Or else, if he is determined to be genuinely abstract and at the same time to avoid untoward apparitions of meaning, he must forcibly denaturalize the elements used in his design. He must take precautions to prevent their spontaneous overtones of meaning and expressiveness from asserting themselves. In so doing he is resorting to a process similar to, but the reverse of, that by which meanings are forced upon sounds. Abstract art is to representational art, in fact, precisely what program music is to pure music: a forcing of the medium in a direction counter to its natural bent.

Now suppose that the artist decides upon the third of these alternatives: that of pure, and at the same time controllable, abstraction. In order to accomplish the necessary “denaturalization” of his medium, he must confine his inventions to a sphere of effect which sharply counteracts all suggestion of natural appearances. The only such sphere available is that of narrowly geometrical relations, and these relations are precisely the most obvious and mechanical which exist within the realm of vision. Thus we are drawn inevitably to the conclusion of the matter: that visual elements reduced to an abstract state are limited in the range, the variety, and the subtlety of the relations to which they can give rise, hence meager in their capacity for form-building. To be sure a pattern like that of our cushion cover has decided charm, but no one considers even the finest geometrical pattern a maximum work of visual art. Its aesthetic effect is limited to what we call the “decorative” level. The relations which it involves are too elementary to exhaust our perceptive powers or to afford us the profound emotions which

accompany maximum perceptive experience.

Similarly with abstract painting and sculpture; our Picasso "Still Life" for example. Its relations are freer and subtler than those of the cushion cover, particularly in regard to color. For that reason, though somewhat more difficult to grasp, they are in the end more deeply satisfying. But on the other hand, they lack certain "extensions" of form which the cushion cover possesses. For the "form" of the cover is not limited exclusively to its pattern. We perceive the fitness of that pattern to the decorative requirements of a utilitarian object, a fitness which naturalistic images would not possess. We recognize it also as a type of pattern which can be effectively created in terms of interwoven threads. Another harmony thus emerges: the harmony between a given type of design and the medium employed to embody it. These also are relations, intangible extensions of the fabric of relations which began in the pattern itself, and they bring their subtle overtones to enrich the total form of the object. That form consists, not in pattern alone, but in pattern plus

appropriateness to function plus appropriateness to materials.

The Picasso does not benefit by such extensions. A painting may, it is true, be decoratively conceived. But unless it be a mural, there is no essential reason why it should be, nor is it likely to achieve its highest potential effect by so being. To be decorative, in the present instance, provides the work with no additional value over and above the appeal of its pattern. Nor can I see that work of this type represents a felicitous use of its medium. To create mathematically regular lines and angles is hardly spontaneous employment for so fluid an instrument as a brush held in the human hand, nor is geometrical design an apt embodiment of the freedom of expression and the imaginative vision which we know that the art of painting can stimulate. If such design does not suffer from a negative relation to the medium, at least it gains reinforcement from no very positive one. Furthermore we should note that the work is semi-representational, rather than strictly abstract. Sections of stringed instruments ap-



MACHINE WOVEN CUSHION COVER

pear in a number of parts of the picture. Thus an embryonic subject-matter is present; but this subject-matter, so far as I can discover, shows no necessary relation to the type of design with which it is coupled. It remains a neutral, if not an extraneous element, forcing us back again upon the pattern for aesthetic significance. In short the formal value of the work is limited almost exclusively to its pattern-making relations and these are capable of affording only an intermediate degree of aesthetic experience.

That in substance, I believe, is the basic reason why abstraction failed to achieve the major conquests expected of it. It proved to be of a secondary order in its capacity of form-construction. It was conceived as a means of purifying form, and pure form it undeniably produced. But purity is only one of the essentials by which form becomes aesthetically significant. Others are depth, fullness, richness, and subtlety. Circles and triangles are pure forms but they are not great works of art. A work of art becomes possible, Charles Mauron has well said, only when the form is "sufficiently complex to become incomprehensible." And though abstraction purified form—or rather provided the modern mind with a symbol of purified form (for all genuine form has always been pure)—at the same time it impoverished it. It robbed visual elements of their intrinsically rich meanings and overtones, suppressed their natural capacity for formal "extensions," and so deprived them of the power to engender rich and maturely nourished forms.

In so doing, it has precisely the opposite effect from that which was expected of it. Instead of augmenting the resources of visual form, it diminished them. And it was when the artists of our generation saw or felt this, that for the most part they realized they had been following a false lead and turned back to one degree or another of representation. Form is still their goal, but maximum form; form that transcends decorative limits and

carries beauty to the loftiest fulfillments which are possible to it in the realm of visual creation. And such form, so far as concerns painting and sculpture, can be achieved only in work of a representational order.

Now why is this so? Subject-matter was once the seeming antithesis and enemy of form. How has it been proved, by the very experiment in abstraction which sought to eliminate it, to be in fact the necessary companion and ally of form? That question I shall attempt to answer in a subsequent article, "Form Through Representation."

Meanwhile, if the conclusions reached above are acceptable to us, we can watch the contemporary decline of abstraction with only that tinge of sentiment which accompanies the passing of things that have served their purpose. Abstract art was thrilling creatively in its onset because it presented new problems and new promises; problems now largely solved and promises found to be for the most part unattainable. It was stimulating (and often disconcerting!) to its early audiences because it brought a challenge to fresh experience, a testing of new perceptions. It proved to be shallow aesthetically, as compared with the enduring achievements of art, because it enfeebled painting and sculpture in their form-creating essence.

And, we may add, it was never in the "great tradition," except to the extent that it constituted a valiant experiment with new sources of potential effect. For the great tradition, from the "Seated Chephren" of awakening Egypt to the Medici tombs of Michelangelo, from the Ravenna mosaics and Giotto to the earth-revealing landscapes of Cézanne, has been definitely representational. If we judge by the work remaining to us, artists throughout the ages have recognized intuitively, even when they have not sought to demonstrate critically, that painting and sculpture attain their noblest forms only when they exploit the resources made available to them by representation.



GEORGE O. "POP" HART: DEPRESSION (INK AND PASTEL) 1933

In the Memorial Exhibition on view at the Newark Museum through December fifth

EXHIBITION REVIEWS

By E. M. BENSON

"POP" HART MEMORIALIZED IN A RETROSPECTIVE AT NEWARK

"POP" HART'S art is so genial and friendly one is tempted to read more into it than is actually there. The truth, as your reviewer sees it, is that Mr. George Overbury Hart, "Pop" to his friends, could always be depended on to get to first base; but he rarely knocked out a homer. Of the two hundred and forty-five water colors, drawings, pastels, prints, and oils which the Newark Museum has chosen to exhibit there are scarcely half a dozen that strike a big note, a note worthy of the Promethean reputation which his admirers have built for him. Yet, curiously enough, the potential to hit that note is felt almost everywhere in his work, from his first Tahitian sketches to the very last thing that

he did at the end of his journey, the pastel, "Depression."

How, then, are we to account for Hart's failure to make good the promissory note of his art? There are several reasons. One is that there was too much of the court jester in the man, the funny fellow in frock coat and top hat who enjoyed making a Bohemian buffoon of himself. Unfortunately even a genius—and I believe Hart had the makings of one—can't play the clown six days a week and be an Uccello on the seventh. Caricature, as you might expect, was Hart's strong suit, but he overplayed it to the detriment of his art. He allowed his natural talent for documenting the passing scene to lead him by the nose. He was the roving reporter who found it so easy to be glib that he crippled his

capacity for being profound. This is particularly true of his figure subjects (a few Mexican and later New York things excepted), though less true of his water color landscapes such as "Lime Ovens, Outside Wall of Fez," painted in Morocco in 1929 and "The Palisades" of the following year.

When Hart returned to Mexico for the fourth time in 1926 it looked as if he might still succeed in pulling himself clear of the journalese mannerisms into which he had fallen. His work took on a more sombre, dramatic quality and at moments even a monumental one. It became less purely illustrative. There was also greater plastic substance to his forms. Not, however, without benefit of Daumier and Pascin, and, to a lesser extent, of Degas. Had he lived long enough to thoroughly assimilate these borrowings his work might have led him in a more fruitful direction. The pastel, "Depression," offers us a glimpse of the new world whose threshold Hart was about to cross when his life was snuffed out.

EMBROIDERY PAINTINGS BY MARGUERITE ZORACH AT THE BRUMMER GALLERY

FOR years we have had to accept Marguerite Zorach's reputation as an embroiderer largely on faith. The current exhibition of her art in this medium, the selected fruit of a twenty-year harvest, confirms what we always assumed was a fact but which is now made gratifyingly visible. The nineteen examples of her work that were assembled on the skylighted walls of the Brummer Gallery unquestionably earn Mrs. Zorach the right to be regarded as the foremost craftswoman of her kind. One point, however, should be cleared up before we go on to discuss the nature and quality of her accomplishment. What Mrs. Zorach has done is *not* tapestry and is not meant to function architecturally as a tapestry mural. It is a sort of easel painting embroidered on a linen base in dyed wool. If, therefore, the bulk of her things have no large mural feeling, it is because they were never meant to convey that feeling. And



MARGUERITE ZORACH:
THE CIRCUS,
NEW YORK,
(EMBROID-
ERY)

Courtesy
Brummer
Gallery



PERUVIAN
TEXTILE

District of Paracas
(Embroidery, Detail)

Courtesy Pierre
Matisse Gallery

where they do, as in the two rag rugs, exquisite in color and design, and to my feeling the most perfect products of her craft, the effect is purely fortuitous rather than intentional. For we must remember that these rugs—and what I have to say holds true also of the three embroidered bedspreads—were originally designed for a horizontal not a vertical surface. That the rugs do function successfully on a wall rather than a floor is one of those happy anomalies for which I suppose we should be grateful. The bedspreads, on the other hand, fare rather poorly in their present artificial setting and seem bewildering and incongruous to the observer who attempts to follow their clock-wise pictorial pattern, which, if seen as they were originally meant to be, could, I imagine, be thoroughly enjoyed.

The confusion does not stop there. Being an easel painter as well as an embroiderer, Mrs. Zorach instinctively carried over to her

work in the latter medium a painter's sense for formal construction in terms of color and design. This resulted in a rather unhappy marriage based on an inherent incompatibility between the requirements of working in oil and those of working in a non-luminous material such as wool. Whereas subtleties of construction and color values are easily followed by the eye in luminous oil paints that reflect light, these subtleties are almost completely lost in a non-reflective material like wool. This explains, I think, why all but one or two of Mrs. Zorach's panel embroideries erect an impregnable barrier against enjoyment. "Family Supper," one of her earlier embroideries, illustrates this contradiction. So does the recent large embroidery, "Family at Seal Harbor, Maine," which was made for Mrs. John D. Rockefeller, Jr. There are areas in this panel which are magnificently done. But the ensemble provides a most puzzling



GOYA: GOSSIPING WOMEN

Lent to the Spanish Exhibition at the Brooklyn Museum by the Wadsworth Atheneum, Hartford, Connecticut

spectacle to the normal vision and for your reviewer, at any rate, makes appreciation difficult. The smaller panels, such as "The Circus," in which a few large forms are simply related, are, from my point of view, most successful.

TAPESTRY AND EMBROIDERY FRAGMENTS FROM ANCIENT PERU

THE anonymous Peruvian women who are said to have made the textile fragments that are now superbly displayed at the Pierre Matisse Gallery were not troubled by the problems which occasionally upset Mrs. Zorach's appraiser. In the first place they were not trying to be "original" or produce what we call "works of art," but simply to fulfill a communal need, utilitarian and ritualistic, to the best of their humble ability. This they did unproblematically and with so sure an instinct for the requirements of their craft that one wonders whether their handiwork has ever been surpassed.

PLASTIC SURGERY AND SPANISH PAINTING AT THE BROOKLYN MUSEUM

A SUBSTANTIAL grant of money from the Works Progress Administration has made it possible for the Brooklyn Museum of Art to carry out a large-scale job of architectural face-lifting. The completion of this long-needed beauty treatment—even the animals in the Museum's natural history wing are

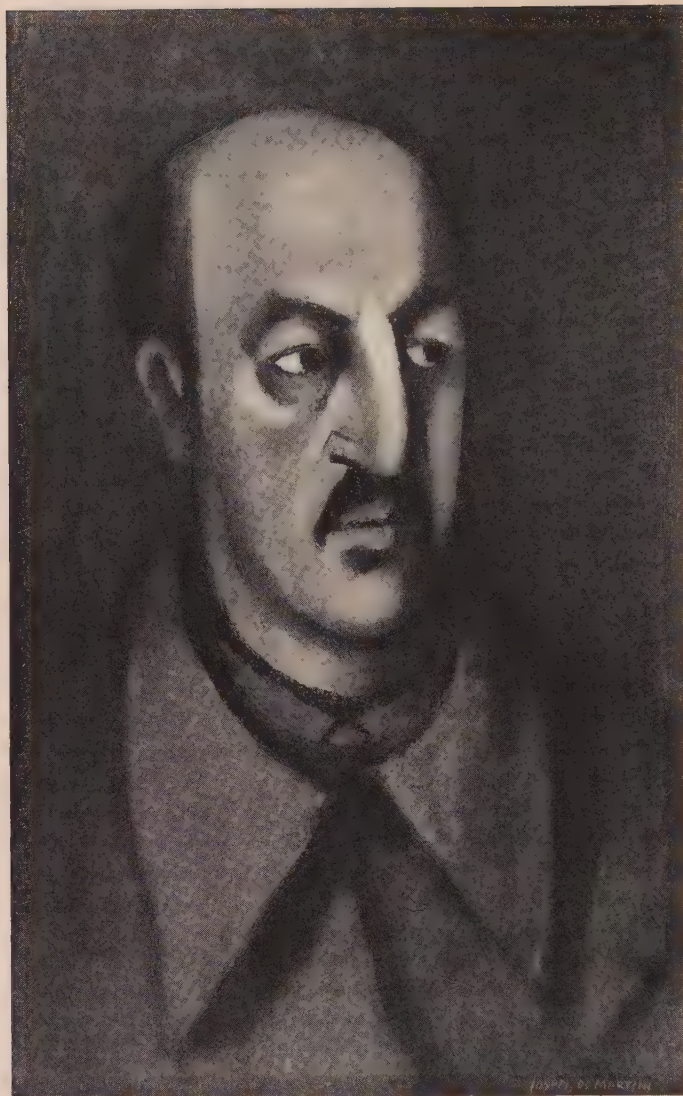
slated for restuffing—was accompanied by an official housewarming in the form of an exhibition of Spanish painting from the thirteenth century through the first quarter of the nineteenth. The various merits and shortcomings from an historical point of view of the material selected for the show have already been clearly set forth in these pages by Philippa Gerry. This critic is not concerned as to whether the show was as complete or the selections as fine as they might have been, but only with those pictures which, because of their superb quality or for some other reason, have special relevance for the modern man. Had the exhibition consisted exclusively of the two thirteenth-century fresco fragments from Catalonia, the "Portrait of a Girl" in red by Zurbaran, the numerous El Grecos, and that amazingly beautiful canvas by Goya, "Gossiping Women"—I should still feel justified in hailing it as required seeing for everyone even remotely interested in art.

The sixteen paintings by El Greco, culled from the Metropolitan, the Pennsylvania, and other museums as well as private collections, are particularly interesting in the light of El Greco's influence on contemporary art. Had Cézanne never existed, it is doubtful whether El Greco's work would have so much meaning for us. His popularity has passed through a very curious cycle during the last thirty years, reaching its peak in the late 1920's, then tapering off slightly for several years, and again describing an upward curve during the past



EL GRECO PORTRAIT OF A LADY

Lent to the Spanish Exhibition at the Brooklyn Museum by the Pennsylvania Museum of Art. Courtesy the John C. Johnson Art Collection, Philadelphia



JOSEPH DE MARTINI:
PORTRAIT OF
JEAN LIBERTÉ, 1935

In the Group Exhibition at
the Dorothy Paris Gallery

year or two. El Greco's convulsive way of seeing humanity is hardly the kind of stabilizing tonic you would prescribe for persons searching desperately *not* for a transfiguration, a sign in the sky, but for a clearly stated guiding principle. It was only after this latter need had been partially satisfied that we were able to return to El Greco and see beneath his tremulous visions to the great architectural, painting logic in which they were rooted.

More than any other single factor, it is El Greco's subjective psychological penetration of subject matter that makes it possible for us to feel so close a tie between his way of feeling and seeing and our own. He seems

to speak our language more than any other painter of his age. Despite the fact that he painted crucifixions, saints, and other ecclesiastical subjects, the whole spirit of his work was secular rather than devotional. He elongated his figures not, as is generally thought, for the purpose of spiritualizing them, as Morales did, but, as he wrote, "to make celestial bodies, just as we see lights, which, when we look at them from a distance, appear large, however small they may be." What the historians call the Baroque element in his art is the introduction of a new dynamic note, a new tempo, strangely resembling our own. His portraits, aside from their extra-

ordinary painting quality, have particular significance for us because of Greco's sharp reading of the character of his sitters. There is no reverence in his painting of the bespectacled "Archbishop of Toledo" with his soft effeminate hands and large feet, but there is monumental understanding. Sometimes he treats his sitters as Cézanne did his, as abstract forms, and with little or not interest in character analysis. Although he always sticks closer to the literal facial features of his sitters than Cézanne, he manages to achieve a plastic generalization that functions abstractly. His "Portrait of a Lady" lent by the Pennsylvania Museum of Art to the Brooklyn Museum, is an excellent example of what I mean. This picture carries us back to the Fayum encaustic paintings of the Christianized Egyptians and forward to Picasso, Matisse, and the Paris School.

There is still another phase of El Greco's art that served to bridge the Renaissance to

the nineteenth and twentieth centuries—his landscape painting. This is best exemplified by the famous "View of Toledo," one of the very first pure landscape paintings to be produced outside the Netherlands. Subjectively felt but abstractly handled, this picture is both a landmark in the history of painting and a prophecy of what the future held in store for us. Without El Greco, Cézanne might never have grown to his full stature. Without Cézanne, El Greco might never have been resurrected.

REBAPTISM ON FIFTY-THIRD STREET

DOROTHY PARIS, who formerly directed the Eighth Street Gallery, has found a new home for her pictures and sculpture on West 53rd Street in the shadow of the Museum of Modern Art. To celebrate this change of scene Miss Paris has assembled a group show of the recent work of those artists who have



KARL KNATHS: WHITE MOUNTAINS (WATER COLOR) 1932

In the Group Exhibition at the Dorothy Paris Gallery

always been associated with her gallery. Of the fourteen exhibited artists there are at least half a dozen whose work deserves to be better known:

Joseph De Martini is one of them. He is a painter in his early thirties who made his first appearance at Miss Paris's gallery several years ago. The progress he has made since then has lifted him from comparative obscurity into the front ranks of America's artists. He stems from the architectonic painting tradition of Cézanne, of Courbet at his best, and the less romantic side of Ryder. But there is nothing obsequiously eclectic about his painting. He has woven the cloth of his art on the loom of his own sombre vision of the world. Most of his pictures are reduced to a few, large structural elements handled with a surprisingly small range of colors, sometimes almost monochromatic, as in his "Portrait of Jean Liberté" and his "Moonlight" landscape. If, as it is often said, a painter's ability can best be judged by the way he uses blacks and whites, then De Martini has earned the right to sit beside the great fellows of the past. I think, however, that De Martini has still to fight out the problem of color on a much wider scale than he has yet attacked it.

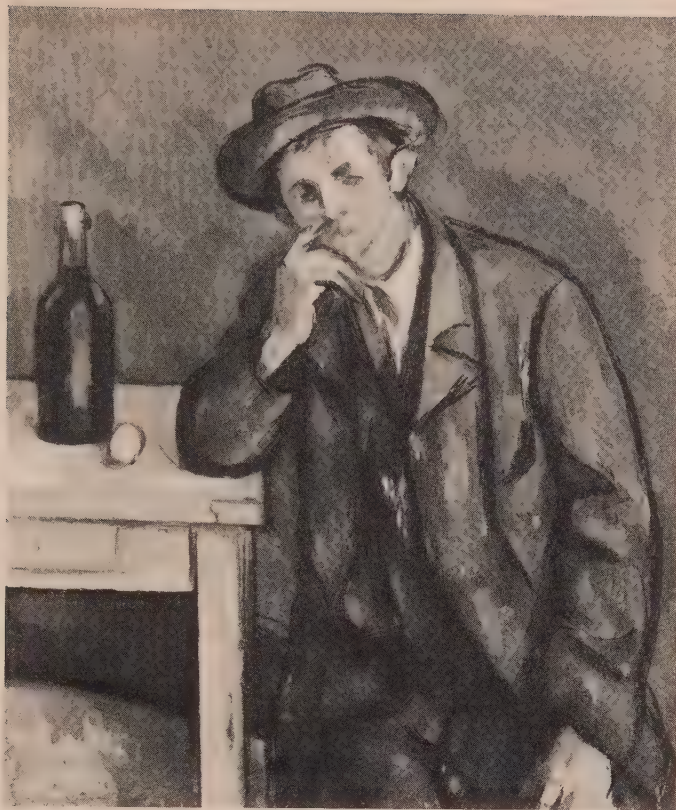
Then there is Karl Knaths, whose reputation as a painter and water colorist is more firmly established than De Martini's and who supplies two of his finest water colors to the present show, "Swamp and Dune," an abstraction of tree and earth forms dancing like animated, calligraphic characters in spatial sunlight, and "White Mountains," a plangent, Stravinskian symphony—both of which place Knaths head and shoulders above most of his contemporaries working in the same medium. His juxtaposition of cold and warm colors to bring out the essential nature of each is accomplished with extraordinary control and sensuous refinement.

Among the other artists who warrant special mention, are Nathaniel Dirk, who contributes four recent water colors that seem over-formalized in the way the various units are built up in brick-like slabs; three paintings by Hans Foy that are pleasing in color but have the quality of miniatures rather than oil paintings on canvas; and Jean Liberté, whose painting still owes too considerable a color debt to Rouault. John Lonergan, on the other hand, is a young painter who stands completely on his own feet. His small picture, "Pertaining to Rockport," captures a brood-



JOHN
LONERGAN:
QUARRY
DERRICKS,
1935

In the Group
Exhibition at the
Dorothy Paris
Gallery



CÉZANNE: LE BUVEUR,
ABOUT 1900

In the Exhibition at the Bignou Gallery

ing mood in nature without over-playing the pictorial element. His "Quarry Derricks" is not only larger in size but also in feeling and execution. There is a stark, forbidding grandeur about these silent crane-hoists seen against a bulk of quarry mountain, stretching their thin, steel fingers into an ominous sky.

All in all, Miss Paris has as strong a team of artists as can be found on Manhattan Island. And she deserves the credit for having picked many of them out of the bush leagues and having nursed them along to big league material.

CÉZANNE AND THE IMPRESSIONISTS AT THE BIGNOU GALLERY

IT SEEMS to be the policy of the Bignou Gallery to present few pictures but those of exceptional quality. From the collector's point of view all of the nine paintings that are included in the gallery's current exhibition are "masterpieces" with pedigrees imposing enough to make the most incredulous

sit up and take notice. Since most of us are not collectors and are primarily interested in a picture's aesthetic worth, not its ancestry, we can forget that Manet's "Le Linge," dated 1875, was refused by the Salon officials of 1876 and shown at the more famous Salon des Refusées along with many other pictures that have since received the seal of institutional approval. As for the picture itself, although it may very well have been the clarion call of Impressionism when it was painted, it no longer seems so epoch-making.

It was not Manet, however, but artists like Pissarro who made of Impressionism a solid working language. The exhibited Pissarro canvas, "L'Ermitage de Pontoise," painted in 1867, is not only a milestone in the history of art but is the crossroad between Impressionism and Post-Impressionism. Constructed in monochromatic greys, it calls to mind Cézanne's first pictures painted under Pissarro's wing, and clearly reveals the extent of Cézanne's indebtedness to Pissarro. What



NICOLAI CIKOVSKY:
"NO JOBS," 1935

In the Group Show at
the Downtown Gallery

lay in emulsion in Pissarro became explicit in Cézanne. Of the three Cézanne oils in the show "Le Buveur" strikes me as being most unusual. One finds in this canvas the same vibrant blues that Manet used in his "Le Linge," but what a monumental language they are now made to speak! The convoluted lines that define the loose garment of the sitting figure are coördinated by the larger, more restful lines that define his head, hat, and shoulders, and are further stabilized by the firm arm resting against the rigid table and the vertical echo of the wine bottle which, like the figure itself, rises like a monolith from a plain of earth.

Except for the large Sisley "Bords de Seine," the remaining pictures do not quite come up to the Cézanne. The Degas "Repetition pour le ballet," is a typical Degas, but not an unusual one. The Monet "La

jetée du Havre," an immense canvas, is what dealers are wont to call a museum piece, and perhaps it deserves to find refuge in a museum. It is a salon picture pure and simple. The large Renoir, "La Toilette," is as much a *tour de force* as it is an achievement. Although brilliantly painted, the composition is stagey and academic. It does appear as if Renoir, when he painted this picture, leaned more heavily on his Renaissance forebears than was his custom. At any rate this painting, as well as its neighbors, is well worth seeing.

THE "DOWNTOWN" GROUP

MRS. EDITH HALPERT, who controls the destiny of the Downtown Gallery, is offering a foretaste of what her artists have in store for us during the coming year in a group exhibition that includes the work of

pictures hold out the promise of this development but too few contain it.

A word about Nicolai Cikovsky and his painting "No Jobs" which has the makings of a much better picture than it is. My main objection to Cikovsky's pictures is the pat and evasive way in which he fills in his forms with agitated, smear-like brush strokes. His subject-matter is always interesting and his color is fresh but more often decorative than functional. There my interest in his pictures comes to a full stop. They remind one too

ERNEST
FIENE:
AFTER THE
BLIZZARD

patently of photographs by almost completely ignoring the flat surface of the picture plane. I wouldn't be at all surprised to hear that Cikovsky does make use of photographs in working up his pictures.

In the inner rooms of the Downtown Gallery the visitor will find additional subjects in other media by the exhibited artists as well as a small but excellent selection of Carl Walters' inimitable ceramic sculpture. The two upper floors of the gallery, recently reopened to the public, house Mrs. Halpert's collection of American folk sculpture.

A CALL TO ARMS: THE ARTISTS' CONGRESS

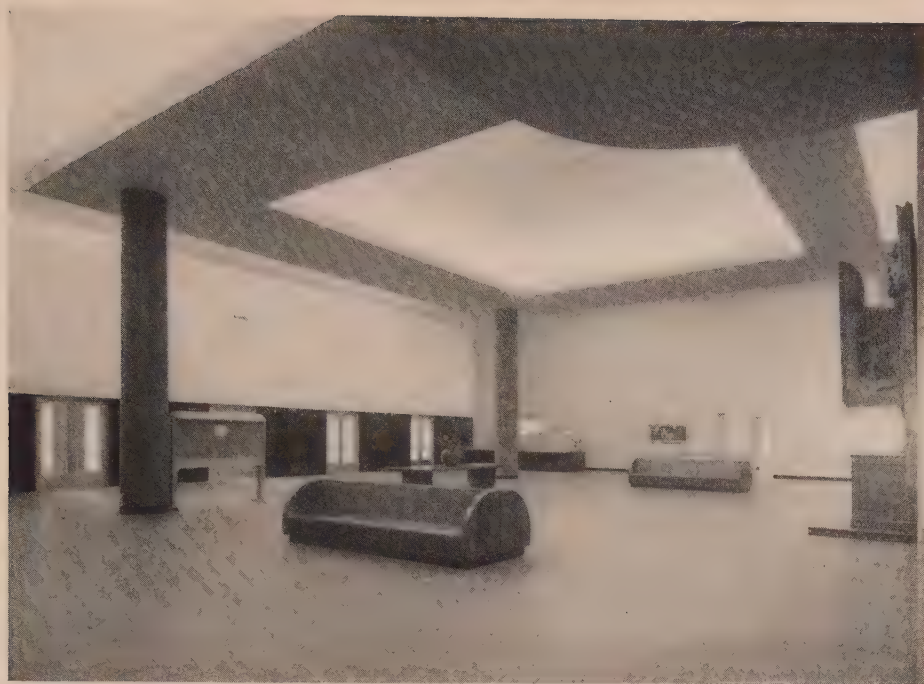
SOME TIME in February of the coming year New York will be a seething cauldron of debate. More than one hundred of America's outstanding artists, among them Alexander Brook, Kuniyoshi, Margaret Bourke-White, Peter Blume, Adolf Dehn, Joe Jones, Karl

Knaths, Boardman Robinson, and Ben Shahn, have sent out a joint S. O. S. to their professional comrades to take part in a series of open conferences where their problems, aesthetic as well as economic, can be fully discussed. It offers the American artist his first collective opportunity to trade ideas and find a common ideological path of travel. This prophesies death to the kind of individualist freebooting that characterized the artist's pre-depression rôle in society. It is becoming increasingly clear to most of us that the artist is not different from any other working member of society. He may have special talents, but his needs—food, clothes, shelter, security, protection against sickness and old age—are the same as yours and mine. Artists and all interested persons who wish to attend the sessions of the Congress are advised to communicate with Stuart Davis, Secretary, Artists' Congress, 52 West 8th Street, New York City.



PISSARRO: L'ERMITAGE DE PONTOISE

In the Exhibition at the Bignou Gallery (See Page 749)



NEW ENTRANCE HALL OF THE BROOKLYN MUSEUM

Redesigned in the characteristic style of the twentieth century, with simple, unbroken surfaces, soft umber gray walls, and cobalt blue columns, the new hall can easily accommodate several million visitors a year

FIELD NOTES

Myth or Man: Van Gogh

IF POPULARITY and attendance are a just index of the significance of an art exhibition, the Van Gogh show which opened early in November at the Museum of Modern Art tops the season's list to date. That the public is right in this case seems well substantiated by the critics of the metropolitan dailies. Even as far away as Washington the art page of one Sunday paper was largely turned over to Van Gogh. Still more ponderable indication of the compelling range of the exhibition is supplied by the Museum's fully illustrated catalogue (which sells, by the way, for the modest sum of \$2.50).

Possibly the popularity can be traced in part to the recent use made of Van Gogh's life for fiction and romantic biography. Perhaps there is a Van Gogh myth being built up which only serves to hang a veil between a curious public and his art. In the next number, Gertrude R. Benson will reexamine the

myth and the causes for its being in a fully illustrated article.

Face-Lifting

THE operation performed on the Brooklyn Museum by its Director, Philip N. Youtz, mentioned on page 744, shows how sweeping rebuilding can be. The accompanying photograph of the new entrance hall might be joined by many more and they all would show the clean, modern treatment of the interior.

Mr. Mellon's Gift of Quality

EVEN if six years of depression had failed to reduce our expectation of large public gifts, the announcement of Mr. Andrew W. Mellon's donation of securities worth more than ten million dollars for the erection of a museum building in Washington would have set the art world agog. Coming in October, 1935, the announcement did that and more.



EL GRECO: SPOILIATION OF CHRIST

Included in the Van Derlip Bequest to the Minneapolis Institute of Arts

And the wonderment was only increased when people learned that the building was not to bear the Mellon name in any way, but simply to be called "The National Gallery of Art of the United States," or something similar. The building must not be delayed later than June 30, 1941.

The museum is in no way to duplicate those already existing in Washington. Its nucleus will be the truly marvelous collection gathered by Mr. Mellon over a long period and publicized last year when it was learned that pictures from the Hermitage in Leningrad had been added to it. Of this collection unerring quality is the chief attribute. With such a beginning those entrusted with the administration of the gallery will be aided in acquiring only objects of comparable importance either by gift or purchase. In the light of some of the unfortunate experiences

of other American museums this would prove a boon to Washington and the whole country.

In the deed, Mr. Mellon was specific as to the need for such a gallery: "There is at present no national public art gallery or museum in which may be adequately housed and exhibited the paintings and objects of fine arts of the high character and importance of the examples which have been and are intended to be vested in the A. W. Mellon Educational and Charitable Trust; nor has the National Government adequate facilities for the exhibition and study of the fine arts. It is my thought that our country, with its great wealth and the culture of its people, should become a leader in the study and development of art. . . .

"In my gift of these paintings for public educational purposes, I provided that the trustees would have full discretion to transfer the same to a national gallery of art, if and when such a gallery is completed. These objects of art would form the nucleus of a great gallery. With such an establishment, under efficient management, there is every reason to believe that other great paintings and collections will be contributed, from time to time, to the government and that the City of Washington may become in time the leading art centre of the world.

"In order that the establishment shall be maintained at the highest standard, it is my wish that only works of art of outstanding merit and quality shall be permanently exhibited and housed in the gallery, and to this end I empower the trustees to impose such conditions and regulations with respect thereto as they, in their discretion, may deem prudent."

Van Derlip Bequest, Minneapolis

THIS fall the Minneapolis Institute of Arts held an exhibition of objects bequeathed to the Institute in the name of Ethel Morrison Van Derlip by the late John R. Van Derlip. The exhibit was of double significance: it showed for the first time to a local public a large and varied collection which rounds out some hitherto rather sparse sections of the Institute's permanent collections; and it proved with finality (if any proof were needed) the

absorbing love and interest that Mr. Van Derlip had long held for the work of the museum.

Since the announcement of the bequest last spring conjecture has run high. The opening of the exhibition dispelled the erroneous idea that Mr. Van Derlip had been chiefly interested in Italian primitives. To be sure his interest centered in Flemish and Italian painting of the fourteenth and fifteenth centuries, and especially in the iconography of the Virgin, but around this center a generous circumference was drawn. Other periods than those of the late Gothic and early Renaissance, and other media than painting claimed his attention. Textiles, Limoges enamels, sculpture (see front cover) served to round out his scope as a collector and verify the statement in the Institute's *Bulletin* that Mr. Van Derlip was "an amateur who bought paintings [and other objects] for the pleasure they gave him, and for the pleasure he hoped they would one day give visitors to the Institute."

Those deprived of visiting the exhibition may discover its contents in more detail by referring to the Institute's *Bulletins* for October and November. The reproductions herewith are offered as the merest indication of what a trip to Minneapolis has to offer.

Living Artists, Minneapolis and St. Paul

"MINNEAPOLIS and St. Paul artists, judging from the work shown in the twenty-first annual local exhibition, have found themselves and are settling down to produce sincere and unmannered painting," says a statement from the Minneapolis Institute of Arts where the show was hung during November.

The largest exhibition for several years seems also to mark a step forward in quality. Minnesota country has always been paintable, as several gifted native sons have long known. Perhaps the renewed art activity in and around the Twin Cities is traceable to a Land Ho! School of regionalism. However that may be, the recent exhibition showed that it is possible for artists living anywhere to paint what they know best without self-consciousness.

The show was selected and awards given by a jury made up as follows: Thomas Hart Benton, Kansas City; Emil Zettler and Edgar Miller, Chicago. They awarded these prizes: first in oil painting to "Storm over Stark Valley" by Edmund Kopietz; second in oil painting to "Wife and Son," by Elof Wedin (also honored at the State Fair); third in oil painting to "The White House," by Francis Davis; first award in water color to "Gas Factory" by Stanford Fenelle; second in water color to four landscapes by Ellen Carney; third in water color to four landscapes by Robert Alloway; first award in prints to "How about the Mortgage?" by Lowell Bobleter; second in prints to "Three Miles from Lanesboro," by Alexander Masley; first award in drawing to "Study of a Head," by Lynn



STFANO DA ZEVIO (?): MADONNA AND CHILD

Included in the Van Derlip Bequest to the Minneapolis Institute of Arts



CARL WALTERS: FISH

Glazed Terra Cotta. Special Commendation from the Chairman of the Jury, Robineau Memorial Ceramic Exhibition, Syracuse Museum of Fine Arts

(Below) PAUL BOGATAY: NATIVE WOMAN

First Prize for Ceramic Sculpture, Robineau Memorial Ceramic Exhibition, Syracuse Museum of Fine Arts



Kay; second in drawing to three landscapes by Glen Ranney; first award in sculpture to "The Age of Restlessness," by Warren T. Mosman; and second in sculpture to "Female Torso," by Samuel C. Sabeau.

Robineau Ceramic Show

THIS note might have honestly been entitled Ohioans at Syracuse. In the Fourth Annual Robineau Memorial Ceramic Exhibition, held from mid-October through November, at the Syracuse Museum of Fine Arts, three out of four prizes went to Ohio artists. But California, New Jersey, and New York were also represented among the prizes, honorable mentions, and special commendations. Richard F. Bach of the Metropolitan Museum of Art was chairman of the jury; aiding him were R. Guy Cowan of the Onondaga Pottery Company, and Carl Walters of Woodstock, New York.

By request and on account of the great demand, the exhibition has been held over two weeks longer than originally scheduled (November 15th). On December 16th it will open at the Ferargil Galleries, New York. Later it will be circulated by the College Art Association.

First prize in pottery went to Edgar Littlefield, Columbus, Ohio, for his plate and vase; second prize to Arthur E. Baggs, Columbus, Ohio, for a vase; third prize to Charles Harder, Alfred, New York, for a jar. The first prize in ceramic sculpture went to Paul Bog-

EDGAR
LITTLEFIELD:
PLATE AND
VASE

First Prize for
Pottery, Robineau
Memorial
Ceramic Exhibi-
tion, Syracuse
Museum of
Fine Arts



atay for his figure, "Native Woman." Honorable mentions in ceramic sculpture went to Waylande Gregory, Metuchen, New Jersey, and to Sorcha Boru, San Carlos, California. Honorable mention in pottery went to Glen Lukins, Los Angeles, California. The chairman of the jury noticed Carl Walter's "Fish" and a group by R. Guy Cowan with special commendations.

Chinese Art at Burlington House

IN EUROPE not only Orientalists but everybody else has been looking forward for months to the great exhibition of Chinese art which opened on November twenty-eighth at Burlington House, London. This show, by far the most complete one of Chinese art ever held, comes as a climax to a summer and autumn notable for exhibitions of first importance in many European cities.

Their Majesties the King and Queen have graciously consented to lend forty-six pieces from their own collections. Their generosity will be matched by less exalted individuals all over the world, as well as by all the great collections public or private, including several in this country.

In view of the importance of the occasion Mr. Langdon Warner, Keeper of the Oriental Department of the Fogg Art Museum, has agreed to write about the exhibition for the *MAGAZINE OF ART* in a series of articles which will begin in the February, 1936, issue.

Ignored Low Incomes

WE CAN all agree with Mr. John J. Carroll that most of his fellow architects and the makers of high grade building materials have ignored the building needs of families with low incomes. If these people can be given attractive, soundly-built houses at a low enough long-range cost, a sorry condition will have been repaired.

To stimulate thought and action along these lines a house has been designed by Mr. Carroll, designed to be built of portable units which can be easily taken down and shipped from city to city where building shows are being held. This particular house will be erected with proper landscape setting as an example of just one well-designed, well-built, low-cost house. Nothing is further from Mr. Carroll's mind than the standardization of speculative builders.



SIVA, BRONZE, SOUTH INDIAN, TWELFTH CENTURY

Included in the Memorial Exhibition to Denman W. Ross at the Fogg Art Museum

(Below) RAPHAEL: TADEO TADDEI (?)

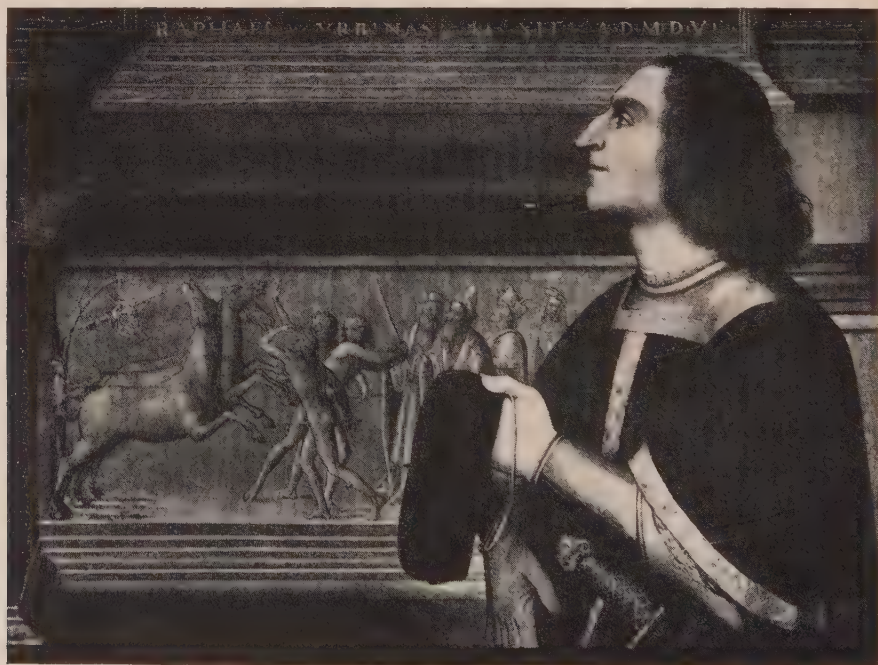
Recent Accession of the Detroit Institute of Arts

Denman Ross Memorial Show

IN HONOR of Dr. Denman W. Ross, the Fogg Museum held a memorial exhibition during October and November. In the main gallery were arranged his valuable gifts to the Oriental Department. They revealed not only his generosity but his discernment as a collector in the several fields of painting, sculpture, ceramics, and textiles. In other galleries were hung selections from his own work. The water colors showed, in swift sketches done on his travels, the vividness of his impressions; the canvases revealed the extent of his research into the problems of painting.

Reappearing Raphael, Detroit

SHROUDED in the mystery and romance of central European intrigue is the emergence in Detroit of an "unknown" portrait by Raphael. The royal collection from which it was rescued cannot be disclosed for a year. "A great painting by Raphael," says a statement from the Detroit Institute of Arts, "which has been lost to the world for centuries, came to light today with the announcement by Dr. William R. Valentiner . . . that



the museum has purchased the masterpiece." The picture was acquired through the Ralph H. Booth Fund from E. & A. Silberman, New York.

The name of the young Florentine nobleman portrayed in armor and at prayer before a carved altar is as yet undetermined (though it may have been Taddeo Taddei). But the picture is, according to Dr. Valentiner, "a new proof of the fact that the artist who

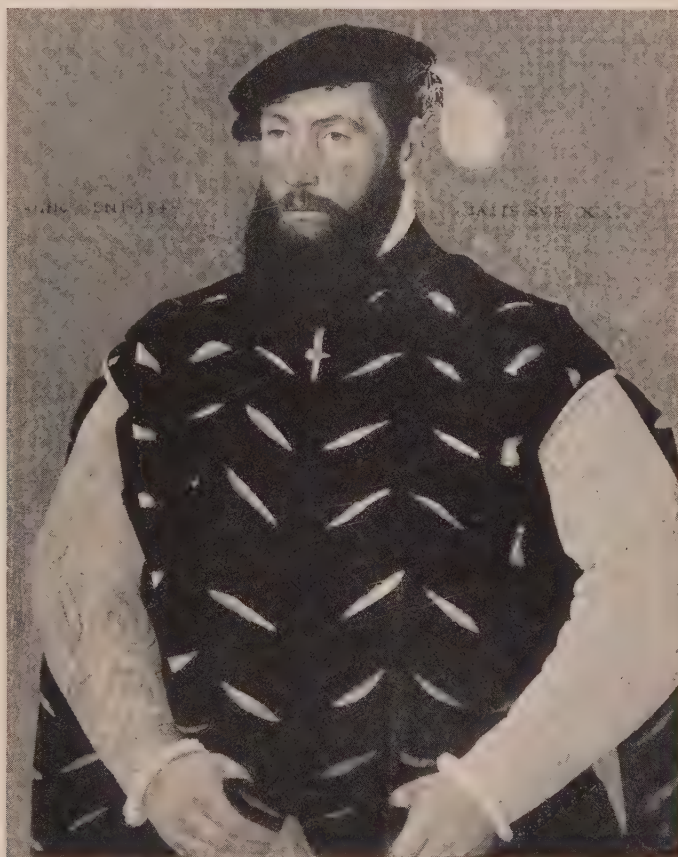
trasted and balanced with the grand silhouette of the figure—all bespeak at the first impression a great master and the great epoch."

The Holbein Beneath

NO LESS spectacular is the recent purchase by the Museum of Fine Arts, Boston, of Hans Holbein's portrait of Sir William Butts the Younger. But instead of being

HANS HOLBEIN,
THE YOUNGER:
SIR WILLIAM BUTTS,
THE YOUNGER

Recent Accession of the
Museum of Fine Arts, Boston



is so popular as a Madonna painter is also one of the greatest portrait painters of all times. The vitality which the artist knew how to impart to the features of this devout young courtier, the poetic and idealistic qualities which he added to the common and perhaps even brutal traits of the face, the clarity and simplicity with which the forms are outlined, the plastic value given to a rather shallow profile, the unusual design of the architectural background so carefully con-

shrouded in silence, the picture was obscured by over-painting twenty years later. It seems to have been originally painted in Holbein's last year, 1543, and "brought up to date" in the subject's lifetime in honor of a visit to his estate by Queen Elizabeth. For nearly four hundred years it had hung in a neglected corner of the portrait gallery of the Butts family, traditionally attributed to Holbein, but really believed by members of the family to be an indifferent painting of the time of Elizabeth.



JOHN CARROLL:
WHITE LACE

In the Exhibition of
American Art of
Today at the
Worcester Art
Museum

"But this is an age of curiosity," runs a statement from the Museum, "and the painting of the hands and certain lines of the face aroused the interest of the Holbein expert, Dr. Paul Ganz of London, in 1930, who induced the owner, Mrs. Colville-Hyde, widow of the late Captain F. J. Butts, and her son, Anthony Butts, to allow him to study the picture. He applied scientific resources to it and discovered by X-ray a portrait of a young man beneath. The character of the underpainting was that of Holbein's work, and the owner gave her consent to have the outer layer of paint removed, thus risking the pos-

sibility of finding a mere wreck beneath it. On the contrary, every step revealed more and more of an original fine work by the master. The painting was brought to America and for many months work of removing all overlying paint has been carried on by an expert in the field of restoration, Mr. George L. Stout, of the Fogg Art Museum."

Holbein's portraits of the father and mother of the younger Sir William of the museum's new picture are in the collection of the Isabella Stewart Gardner Museum not more than a quarter mile away. All three are believed to have sat to Holbein in the year 1543.

American Painting of Today, Worcester

IN PRESENTING its second exhibition of contemporary American painting, which continues through December fifteenth, the Worcester Art Museum follows the precedent established two years ago. As then, the present exhibition of oils and water colors aims to be national in scope but with a greater emphasis than heretofore on the work of artists living in New England, according to Perry B. Cott, Associate Curator. The committee of selection deemed this fitting not only because of the location of the Museum, but also because of the gratifying increase of talented painters in that region in the course of the last few years. Encouraged by Federal interest in art projects, many of these younger artists now, for the first time, have an opportunity of showing their work in company with their fellow artists from many other parts of the country.

The Museum's trustees have set aside a substantial sum for purchase prizes, the pictures to enter the permanent collection.

Down to the Sea

"THE absorbing art story of the Sea," writes Dorothy Grafly from Philadelphia, "found in the maritime exhibition at the Pennsylvania Museum of Art, is a tale of East and West, of known and unknown.

"A world panorama spreads before the eye, ranging from a Japanese artist's amusing conception of a Mississippi river boat, in a print by Yoshikazu from the collection of President Roosevelt, to the patriotically American print by Paul Revere, of ride and silversmithing fame, entitled 'A View of the Port of Boston and British Ships of War Landing Their Troops, 1768.'

"While the exhibition includes works by acknowledged nineteenth-century masters of



STANFORD FENELLE: GAS FACTORY

Awarded First Prize in Water Color in the Annual Exhibition of Work by Minneapolis and St. Paul Artists at the Minneapolis Institute of Arts. See page 755

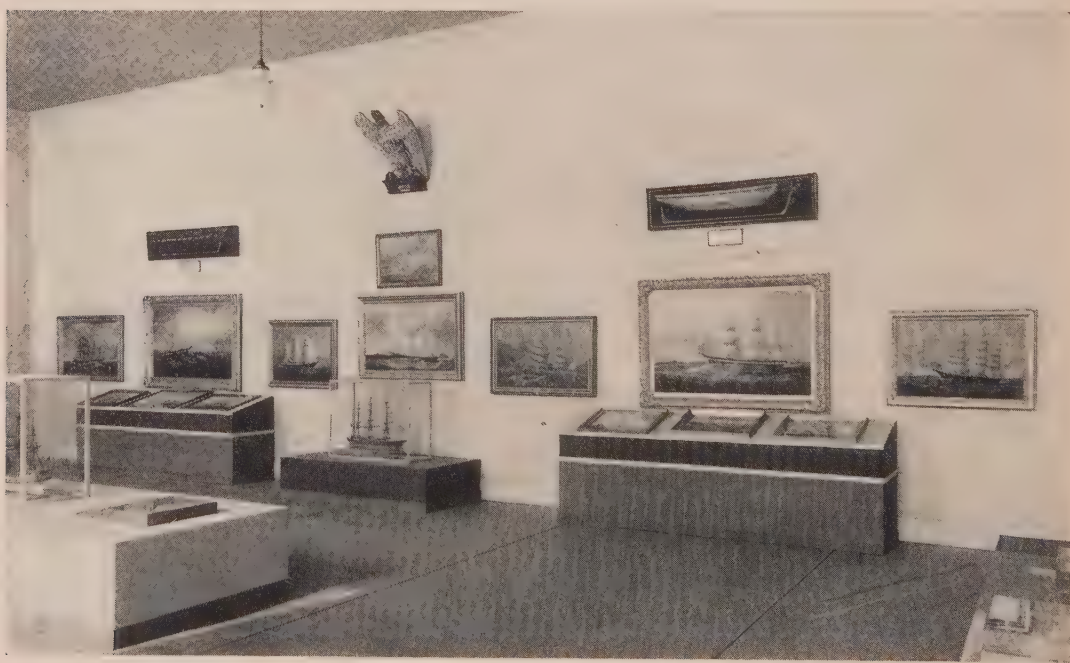
marine painting such as Thomas Birch, the famous Roux family of France, Robert Solomon, Samuel Walters and Son, J. and F. Tudgay, J. E. Buttersworth, D. W. Smith, Zanthus Smith, and William York, the English artist who painted ships as they came into Liverpool harbor, the 'finds' of the exhibition are distinctly the lesser known men, some of whom have not even left the trace of a name.

"From an art standpoint one of the strongest paintings is a water color by an anonymous American entitled 'U. S. S. *Constellation*,' now the property of the U. S. Navy Department, whence it was extracted from the wall of a back room. The ship is shown struck by the force of a great two-forked wave in a wild storm. Curl of wave is answered by tattered curve of sails, and extreme movement vibrating throughout the composition creates a curiously modern impression. . . .


"Paralleling the Paul Revere print in character is Peter Cooper's painting of 'South Sea Prospect, City of Philadelphia.' Little is known of Cooper, although he belongs in the forefront of so-called American 'primitives.' . . ."

Bookplate Competition, Portland, Oregon

NELL A. UNGER, Librarian of the Reed College Library, Portland, Oregon, has recently announced a competition for a bookplate for the Library. The artist designing the plate will be awarded fifty dollars; the regulations are as follows: (1) Design and execution must be fitted to the method of reproduction selected. Ease of reproduction will receive special consideration. (2) Final selection will be in the hands of a committee appointed by the President of Reed College, composed of representatives from the Art Museum, the Art Department of the University of Oregon, and Reed College. (3) The size of the completed plate will not be larger than $3\frac{1}{4} \times 4\frac{3}{4}$ inches. (4) The competition closes January thirty-first, 1936. (5) The design must be submitted in a sealed envelope marked "design" and a statement regarding the process of reproduction contemplated inclosed. The artist's name and address should be inclosed in a separate sealed envelope. (6) The design will become the property of the College.



GENERAL VIEW OF THE EXHIBITION OF THE SEA
The Pennsylvania Museum of Art, Philadelphia



THE GIFT OF FRIENDSHIP

THERE is a priceless gift within reach of every one—the gift of friendship.

Of all the services of the telephone there is none more important than this—helping you to make friends and to keep them.

When people are in trouble, you go to them quickly by telephone. The telephone carries your good wishes on birthdays, weddings and anniversaries. Arranges a golf game or gets a fourth for bridge. Invites a business acquaintance to your home for dinner, and advises “home” that he is coming. Congratulates a youngster on his work

at school. Thanks a neighbor or asks about the baby. Renews old times—shares confidences—plans for the future.

Thus the bonds of friendship are formed and strengthened. Greater happiness comes into the widening circle of your life. Some one, somewhere, says sincerely—“It was nice of you to call.” This day, a voice-visit by telephone may bring reassurance to some friend who is wondering how you are.

More and more are people turning to Long Distance to carry friendly voices across the miles. They like its speed, clarity, intimacy and low cost—especially after 7 P.M., when calls by number to most points cost about 40% less than in the daytime.

BELL TELEPHONE SYSTEM



NEW BOOKS ON ART

Seurat and the Evolution of "La Grande Jatte"

By Daniel Catton Rich. Chicago, 1935. University of Chicago Press. 63 pages; 60 plates. Price, \$1.50.

THIS is the third in a series of books issued under the auspices of the Renaissance Society of the University of Chicago; * and, although all three are first rate examples of the "newest" criticism, this one is in a way a climax in its quality of concentration. For, where its predecessors dealt with a whole movement and with an entire age respectively, this centers upon not merely one painter but a single painting. Accepting "La Grande Jatte" as a landmark in art, it attempts a reconstruction of the process by which that picture came to be. This reconstruction is adequately executed, abundantly illustrated, thoroughly documented, and almost impeccably restrained and precise.

It is fortunate that so important an achievement in contemporary criticism should deal with such an important masterpiece. "La Grande Jatte" is one of the comparatively few paintings produced in Western civilization since Medieval times which are completely classic. I am not here using that word to imply any general slur upon romanticism, since I believe that some romantic painters have sometimes attained classic utterance, as Ryder did in his "Jonah and the Whale;" nor do I intend the word to imply opposition to any form of art. Rather does the distinction which I make turn upon the matter of comprehensiveness, the reconciliation of opposites, the attainment of the ultimate simplicity which lies only beyond the subdual of complexities. In sum, "classicism" seems to me the best word by which to characterize the intention proper to all art, which is to substitute one world for another—and this not by

way of separating art from life but by transforming life into a more intense and more nearly permanent form.

Mr. Rich's essay therefore is especially significant at this time, when American painting is more than ever striving for a renewal of vital contact with those equally important sources: tradition and life. The factor of intellect will of course vary widely from painter to painter; but some degree of self-consciousness on the part of the painter appears unescapable nowadays. Salvation from the paralysis it often inflicts lies not in the avoidance of it in primitivism or spontaneity, not in the imprisoning exclusiveness of abstractions; salvation lies in the slow and resolute transcendence of self-consciousness into an impersonalized mastery, prolonged analysis followed by a complete synthesis of all the elements in the painter's medium and experience. Mr. Rich succeeds in suggesting the intensification and the increased clarification of power which accompanies this difficult process, the mounting excitement of attaining the architectonic design of true classicism. Thus his examination of this one painting may serve as an incentive and as a guide along what is—probably at all times but especially under contemporary conditions—the surest way by which the painter can achieve creative freedom.

VIRGIL BARKER

Persian Bookbindings of the Fifteenth Century

By Mehmet Aga-Oglu. Ann Arbor, 1935. University of Michigan Press. 25 pp., 13 ills., 22 pls. Price, \$5.00.

THIS volume on Persian bookbindings of the fifteenth century by Dr. Aga-Oglu inaugurates a new series of monographs on Muhammadan art, published by the Research Seminary in Islamic Art of the University of Michigan. To Dr. Aga-Oglu, the head of this Seminary, and to the University of Michigan, students of Islamic Art are also indebted for the periodical, *Ars Islamica*, which, now in its second year, is the only magazine devoted entirely to Islamic art. This monograph on Timurid bookbindings will be

* *Plastic Redirections in 20th Century Painting*, by James Johnson Sweeney and *The Meaning of Unintelligibility in Modern Art*, by Edward F. Rothchild. The first of these was reviewed by Mr. Barker in this Magazine for November, 1934, the second in the number for February, 1935. The volume under discussion was issued in November in a new edition with a color colotype frontispiece by Jaffé, cloth binding, to sell to the general public for \$3.00.

of interest not only to specialists in the field but also to lovers and collectors of European bookbindings who are familiar with the fact that the technique and decoration of the Italian bookbindings of the Renaissance originated in the Near East.

The monograph, beginning with an introduction, is illustrated with twenty-two plates of Timurid bookbindings preserved in the libraries of Istanbul, which contain a wealth of Oriental manuscripts little known even to students. Most of these bindings, published here for the first time, reveal to us the beauty of design and the craftsmanship of Persian artists of the fifteenth century working at the courts of Persian rulers of the Timurid dynasty, particularly under Shah Rukh (1404-1447) and his son Baisankur Mirza. Baisankur Mirza, one of the greatest Persian art patrons, founded in Herat, the residence of the Timurid rulers, a library and academy of the arts of the book where forty painters, calligraphers, illuminators, and binders were employed. The bindings of the manuscripts produced for the court were of the same high artistic quality as the beautiful, colorful illustrations and illuminated pages.

In the introduction the author outlines briefly the history of Oriental bookbinding, beginning with the Arabic period when the use of leather for book covers was generally adopted. They were richly decorated by various processes such as tooling, embossing, stamping, and cut-out work. The highly decorative ornament of the thirteenth and fourteenth centuries was adapted to the decoration of the covers, the flaps, and the doublures or linings. The beauty of the intricate geometrical design of the Arabic book covers of Egypt was further enhanced by the addition of gold tooling. From Egypt and Syria the art of bookbinding spread over the whole Near East, including Persia, where the bookbindings of the Mongol period are strongly reminiscent of their Arabic prototypes both in design and technique.

With the Timurids begins the golden era of Persian bookbindings, which surpasses anything ever produced in the West. New artistic tendencies introduced from China by Mongol rulers continue under the Timurid rulers.

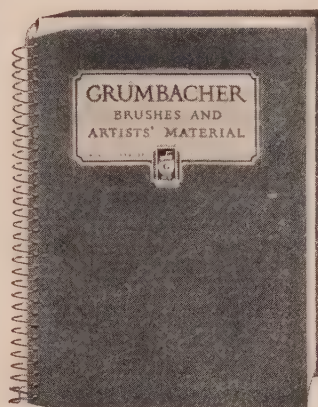
FROM
EVERYWHERE



THE
OUTSTANDING

FREE . . .

to readers of
The American Magazine of Art



This Encyclopedia of Artists' Material

THE Grumbacher catalog of Brushes, Colors, and Artists' Material is frequently referred to as an encyclopedia of artists' material because it so completely illustrates and describes all of the supplies especially created and manufactured for artists' use in easel and mural painting.

**INVALUABLE TO ART
INSTRUCTORS AND ON
MURAL PROJECTS**

If your favorite source of supply cannot provide you with a copy of this 300-page Spiral-bound book, please write for it direct, mentioning The American Magazine of Art and the name of your nearest dealer.

Address Dept. DM

M. GRUMBACHER

Brushes and Artists' Material
460 WEST 34th STREET
NEW YORK, N. Y.

PENNSYLVANIA ACADEMY OF THE FINE ARTS

Philadelphia (Winter), Chester Springs, Pa. (Summer)

OLDEST fine arts schools in America. (Est. 1805.) City and Country Locations; unexcelled equipment for the complete professional training of the artist. Distinguished faculty. Preliminary classes for beginners. Special evening classes. Departments of Painting, Sculpture, Illustration, Mural Painting; also a co-ordinated course with the University of Pennsylvania, B.F.A. degree. European Scholarships and other prizes.

Philadelphia School—Broad and Cherry Streets.

Chester Springs Summer School—Resident and Day students.

Write for Booklet of School Which Interests You

J. T. FRAZER, Jr., Curator

RUDOLF LESCH FINE ARTS, INC.

*Publishers of Reproductions
of Old and Modern Masters
Distributors of the Carnegie
Art Equipment Reference Set*

225 Fifth Avenue

New York City

The Chinese landscape and floral ornament, limited in the fourteenth century to paintings only, became in the fifteenth century an essential element of Persian art both in illumination of manuscripts and the decoration of bookbindings. Most magnificent examples of Timurid bookbinding are those on two manuscripts in the Topkapu Serail Library, one dated 1438 (plates I-III), the other 1446 (plates IV, V). The exterior of the book cover of the former manuscript has a stamped decoration of a landscape with various animals and birds, some of them borrowed from China. Among the animals appear monkeys at play, which were popular with the designers of the Timurid bookbindings. In the opinion of the author the whole design of the exterior was stamped with a single metal block. I do not know on what authority or source the author bases such an opinion, which seems to be contrary to facts known at present. Stamping with metal blocks is a much later development and was not used in Persia before the sixteenth century. It is more probable that, as in Arabic bindings, stamps made of wood or camel skin were used.

Much more elaborate in technique and often in design are the doublures of the Timurid bindings. The ornament is in cut

leather placed against a blue ground, forming thus a very effective pattern. This leather filigree work was a tedious and slow process requiring great skill. Before cutting the outlines the design with all its details was stamped on one piece of leather. The lines of the tendrils or arabesques are sometimes so fine that one cannot but admire the splendid craftsmanship of Persian artists. Not less beautiful are the patterns which must have been designed by Persian illuminators. One can see intricate scroll work with animals and flying birds, combining the decorative qualities of Persian art and the naturalistic elements derived from the Chinese landscape paintings of the Sung and Yüan periods.

Toward the end of the fifteenth century the Timurid binders became acquainted with other techniques. The decoration is sometimes in relief, as exemplified by book covers (plates VIII and X) from a manuscript of an anthology of Persian poets made for the library of Ibrahim Sultan (1414-1435). The book covers are doubtless later than the manuscript and may be assigned to the end of the century. This is particularly evident from the cut-leather design of the doublures which is inferior in technique to those of the Shah-Rukh period.

Toward the end of the fifteenth century painted and lacquered book covers came into vogue. The book covers are either of leather or of *papier-mâché*, coated with a layer of fine plaster and lacquer forming the background for the painted decoration, which is covered with several layers of transparent lacquer. The author believes that this technique was introduced into Persia from China in the fifteenth century. There are, however, essential differences between the lacquer painting of China and Persia and it is more probable that it developed independently in the Far and Near East. A fine example of Timurid lacquer painting is the binding of a manuscript dated 1483 (plate X), which shows delicate floral scrolls in gold on a black ground. Such scroll work in gold was favored by Timurid artists and may be seen in contemporary illuminations of manuscripts. The lacquer paintings of the fifteenth and sixteenth centuries are superior to the later

ones, that is, to those of the eighteenth and nineteenth centuries, decorated with naturalistic patterns and covered with thick layers of lacquer.

At the end of the well-written introduction the author discusses some of the provincial art centers, particularly those of Yazd, Shiraz, and Ispahan, where fine bookbindings were made during the fifteenth century in imitation of the Herat style.

M. S. DIMAND

Paul Cézanne

By Gerstle Mack. New York, 1935. Alfred A. Knopf. xiv+437 pp.; 24 pls. Price, \$5.00.

WITH the appearance of Mr. Mack's biography of Cézanne, the great French painter seems to be well equipped for posterity. The author has carefully examined every available scrap of material that may have any bearing whatever on his subject—nothing seems to have been too insignificant to merit his scholarly attention. Many letters of great importance have come to light. For readers who are already familiar with Cézanne these new documents will be illuminating and perhaps exciting.

In so far as available documents are concerned Mr. Mack's deductions are certainly logical. If nothing more turns up, his book will no doubt come to be regarded as the most complete and authoritative biography on record. However, there happens to be a man of letters in Aix, one Marcel Provence, who claims to possess letters upon which he bases what he calls "the drama of the life of Paul Cézanne." (M. Provence, it will be remembered, purchased the studio on the hill, Les Lauves, together with Cézanne's personal effects, from Paul Cézanne, *filis*.) From what M. Provence told me personally I based a few notes, as a sideline, to an article analyzing Cézanne's methods which appeared in *The Arts* of April, 1930. Whether M. Provence's information about Cézanne, among other things the assertion that the sister Marie posed for most of the portraits labeled Mme. Cézanne, is really authentic remains to be seen. Until these supposed letters are made public, none of the controversial points can

(Continued on page 769)

IMPERISHABLE EXPRESSION



WEBER Fine Artists' Colors are recognized as the medium of imperishable expression. Pure, permanent, maximum in color strength—these colors rank first with the American artist. F. Weber Co., Philadelphia; Branches: St. Louis and Baltimore.

WEBER
Fine Artists' Colors
Oil—Water—Tempera—Pastel
SOLD BY DEALERS EVERYWHERE

B. F. DRAKENFELD & CO., INC.

45-47 Park Place, New York City

Clays, Majolica and Matt Glazes, Underglaze and Overglaze Colors, Glass Colors, Modeling Tools, Brushes and Pottery Decorating Kilns.

SAFETY in every detail!

On every truck, 3 men. All trucks electrically operated. Warehouse always under lock. Skilled workmen with a long record of service.

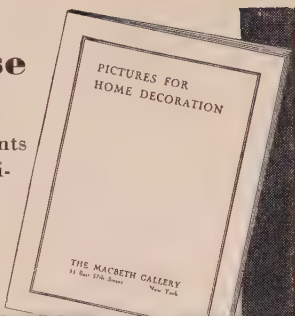
You can trust the handling, moving or packing of your works of art to Budworth & Son.

W. S. BUDWORTH & SON
424 WEST 52d STREET, NEW YORK
SINCE 1867

How to select and How to use Pictures

Oils, water colors, prints
—discussed in a practical
way for the home
owner.

Write for your copy



MACBETH GALLERY
11 East 57th Street, New York

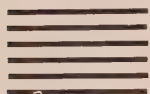
JACOB HIRSCH

Antiquities and Numismatics, Inc.
30 West 54th St., New York

*Works of Art—Egyptian—Greek—Roman
Mediaeval—Renaissance*

Ars Classica, S. A. 31 Quai du Mont Blanc
Genève (Switzerland)

RENOIR EXHIBITION
OPENING DEC. 3



BIGNOU GALLERY

32 East 57th St., New York

COMMENT AND CRITICISM

(Continued from page 734)

other educational exhibitions which must constitute an important part of the museum's function. In the past, American museums of art have included living⁶ artists under the broadest interpretations of their powers."

Outside of New York with its dealers the museums have made it possible for the work of artists to be shown and sold and made known through the press in a way which has given an ever widening circle of artists an ever more expansive horizon of opportunity. Private patronage has followed where the museums have led. Works by unknown and struggling artists have been exhibited which certainly could not have been done if the museum directors had to justify rentals to their trustees. These business men would require that only works by the artists of established reputation could be rented.

To this last point Miss Schmidt replies that the successful men would of course charge more and therefore that they should be the ones omitted in favor of the artists in greater need, whose low prices would also make their works available at rental figures of inconsiderable amounts. Even if the museum trustees, during an emergency like the prolonged depression, should take a broader view of their obligations to art so as to give first and final consideration to the destitute artists, chiefly for humane reasons, and even if they should be rewarded for this by reducing their costs in thus securing low priced pictures only, yet it would remain doubtful whether in more normal times they would permit their curators to rent works of art which, by their low market valuations, would appear to be of little worth. The historical fact that the greatest artists, since the rise of democracy, have had no commercial rating in their own day and have won little or no popular favor is never learned by those who believe that success is the sole criterion of skill and that success can only be measured in money. Since it is a matter of dollars and cents with museums according to Mr. Taylor and with artists, too, according to Miss Schmidt, let the artists be warned that if their demands are granted the standards of the street will prevail. The museums which have recently begun to exhibit generous cross sections of American painting in all the zest of its significantly varied trends, aiming at least at the best of every kind of art for a many-minded world, would relinquish this fine program to fall back to the safer ground of giving the people what they like, what they have read about, what is either celebrated or safe or saleable. This would mean the omission of much that is important according to art's different scale of values. Whether this will be the result of the short-sighted policy of the artists' union in holding up their best friends, the museums, or whether the hold-up will fail, I am unable as yet to predict. In any case the artists have done themselves no good. Either they must suffer a severe set-back in their perpetual and heroic struggle for existence through the loss of the museums as their mainstay, or else, in forcing their

demands upon their friendly patrons, they appear in a less favorable light than they have ever appeared before. It is possible that the committee which committed the American Society of Painters, Sculptors, and Gravers to so rash a policy will be surprised at the number of protests and resignations. Can real artists be unionized and herded? I wonder. In any case the war between logical and interdependent friends is ever the most cruel and unnecessary war of all. From the standpoint of practical expediency no less than from the loftier look-out of idealism, the painters, sculptors, and gravers have been led astray. At a time like this who can deny that the artists need the museums far more than the museums need the artists?

DUNCAN PHILLIPS

*Director, Phillips
Memorial Gallery,
Washington, D. C.*

NEW BOOKS ON ART

(Continued from page 767)

be settled and Mr. Mack's book deserves to be the guide. In the meantime it may be well to remember that none of Cézanne's existing relatives would be likely to reveal any unpleasant facts about Cézanne, his rather mysterious marital life, his taciturn son, and so on. On the other hand Marcel Provençe, who is pretty much a stuffed-shirt, may have petty motivations for affirming that Joachim Gasquet stole pictures from Cézanne and when he claims to know many other hidden facts concerning Cézanne's life. And yet Cézanne says in a letter dated September 28, 1906, "the knavery of people is such that I could never cope with it, it is robbery, conceit, fatuousness, violation, hands laid on your work." There may be more to this and unless M. Provençe is bluffing he has letters that tell about it.

In dealing with Cézanne's painting Mr. Mack maintains the same high level of scholarly disinterestedness and he molds together the best critical analyses that have appeared. Translation from the letters to Emile Bernard complete this part of the story. One of Cézanne's most significant definitions comes to light in a letter to Charles Camoin dated

MARIE HARRIMAN GALLERY

61-63 East 57th Street
New York City

Paintings by
BOTKIN

Through December 7

Watercolors by
LORETTA HOWARD

December 9-28

T H E D O W N T O W N G

PAINTINGS AND SCULPTURE

By Leading American Contemporaries

BROOK, CIKOVSKY, COLEMAN, FIENE,
POP HART, KARFIOL, KUNIYOSHI,
LAURENT, MARIN, O'KEEFE,
SHEELER, WALTERS, ZORACH

113 West 13th Street, New York, N. Y.

A
L
L
E
R
Y

W A L K E R G A L L E R I E S

Representing

AMERICAN ARTISTS

THOMAS HART BENTON
JOHN STEUART CURRY
GRANT WOOD
MOLLY LUCE
DANIEL CELENTANO
DUDLEY MORRIS

DORIS LEE
DAVID McCOSH
THOMAS LA FARGE
RUSSELL BARNETT AITKEN
BRUCE MOORE
REGINALD WILSON

AND OTHERS

**108 EAST 57th STREET
NEW YORK**

December 8, 1904: "Drawing is only the configuration (structural arrangement) of what you see." Casual profundities of this sort are fairly frequent in the long list of letters which Mr. Mack has translated. This book will be indispensable for reference work on the greatest painter of modern times.

The last chapter of the book, "The Last Summer," is told through sixteen rather pain-

PRINTS

A magazine devoted to graphic art
in America

Edited by ALINE KISTLER

— The December issue contains: —

A Side Glance at Book Illustration . . .
by Elizabeth Luther Cary

American Etchers in Review . . .
by Aline Kistler

War! . . . by Kerr Eby

Highlights of Copper—R. Stephens Wright
by B. F. Morrow

The Prints of Matisse . . .
by John Parker

Prints of the Moment . . .
the Editor's Department

Book Reviews and Notes

SUBSCRIBE NOW

\$3.00 a year
\$5.00 two years
\$7.50 three years
\$10.00 five years

The same rates will be given on two,
three or five one-year

CHRISTMAS GIFT

Subscriptions

CONNOISSEUR PUBLICATIONS, Inc.

1819 Broadway
New York, N. Y.

ful and tragic letters from Cézanne to his son. Cézanne was dying of diabetes and that enervating ailment, together with the terrific provençal heat, came near depriving the artist of his reason, as he says himself. The letters are intensely interesting though they tend to wander a bit. For example: "I regret my advanced age, on account of my sensations of color. . . . It is unfortunate that I cannot make a great many specimens of my ideas and sensations, long live the Goncourts, Pissarro, and all those who have inclinations towards color, the representation of light and air . . . my foot is not doing badly just now." While Cézanne had by this time called himself "the only living painter" he was still feverishly hoping to attain greater heights of "realization." But regardless of what he may have said about it himself there seems to be little reason for doubting that he had culminated his powers and we should feel gratified that he died before traces of decline crept into his work.

ERLE LORAN

Briefer Mention

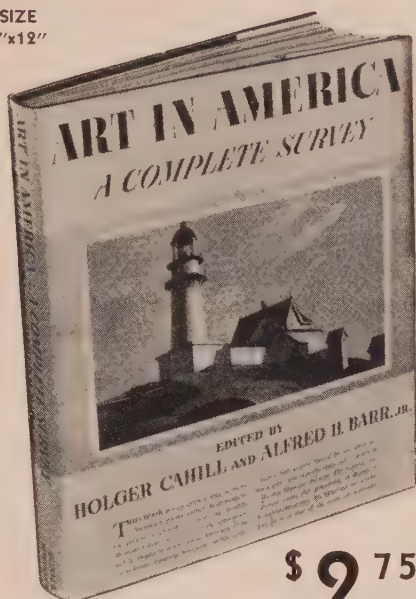
HUGO GELLERT is one of our most gifted lithographer-cartoonists. The intention of his work is always clear; there can never be any doubt as to what he means to convey. His work has the comforting qualities of definiteness and firmness and he never allows aesthetic conjecture to stop him, or even slow him down. Therefore, when he sets out to produce a book, half illustrations and half text, the graphic half is likely to carry more than its share of the load. Such a book is *Comrade Gullivèr* (G. P. Putnam's Sons, \$2.50). In it Mr. Gellert assumes the rôle of a naïve Soviet comrade who travels in America. What he sees, needless to say, is not at all pleasant. Mr. Gellert's bitterness has its reasons for being and in this book finds ample expression. But only the convert to Communism will find himself delighting in the book as a whole. Others will see in it a biased but at times sincerely poignant revelation of many of the worst aspects of injustice and folly in the United States. Mr. Gellert suffers in the self-invited comparison with the writing of Dean Swift. But Dean

Now Complete—IN ONE BEAUTIFUL VOLUME

ART IN AMERICA

EDITED BY
HOLGER CAHILL
AND
ALFRED H. BARR, JR.

SIZE
9"x12"



\$ 2⁷⁵

\$3.50 After
Jan. 1st

UNQUESTIONABLY this is the finest work of its kind ever produced. 16 full-page plates in color. Illustrations on almost every page. More than 300 beautiful half-tones. And a continuous story of all the arts in America from Colonial days to the present. All at the rather astoundingly low price of \$2.75 (\$3.50 after January 1, 1936). In view of its price, this book may truly be said to be the most remarkable value ever published in any volume of art.

With more than 200 offset illustrations

CHINA MAGNIFICENT

FIVE THOUSAND YEARS OF CHINESE ART

BY DAGNY CARTER

JOHN DEWEY says of this book: "In making clear the history of Chinese art, it has made the whole history of China clearer to me than any other one book with which I am acquainted." "The excellent illustrations supplement powerfully the persuasions of Mrs. Carter's interesting chapters and they go far towards awakening one to a consciousness of the exotic beauty and insinuating charm of T'ang painting and Ming pottery."—*Boston Transcript*. A JOHN DAY book. \$4.00

REYNAL & HITCHCOCK, 386 4th AVENUE, NEW YORK

Your Christmas Gifts

ART BOOKS should be well represented in the list of every Federation Member.

Charming Gift Books beautifully produced, profusely illustrated, and invaluable to art-lovers are listed below:

THE POEMS OF NIZAMI

Reproductions facsimile in size and coloring of some of the finest examples of Persian Miniature Painting, illustrating a famous manuscript, with commentary by Laurence Binyon on Persian painting, the manuscript and the poems.

An acknowledged masterpiece of color-printing.

14 $\frac{3}{8}$ x 9 $\frac{3}{8}$ Cloth, \$10

THE ART OF EGYPT THROUGH THE AGES

Edited by Sir Denison Ross, with chapters by specialists on each of the great periods. 350 pages, 470 illustrations.

11 $\frac{1}{2}$ x 9 Buckram, \$10

THE BOOK OF KELLS

24 color reproductions from the famous Celtic MS. with authoritative text by Sir Edward Sullivan, Bart.

11 $\frac{1}{2}$ x 9 Cloth, \$10

ART FOR CHILDREN

By Ana M. Berry. Second edition of a great favorite, with simple text and illustrations of great works of art carefully selected and arranged.

Wrappers, \$2.50 Cloth, \$3.50

PICTURE MAKING BY CHILDREN CRAFTS FOR CHILDREN

Two works of importance to teachers and parents by R. R. Tomlinson, Senior Inspector of Art to the London County Council.

Each, Wrappers, \$3.50 Cloth, \$4.50

ROYAL LONDON

Text by Douglas Goldring.

ROYAL PALACES

Text by A. L. Baldry, two volumes reproducing buildings, scenes and events of historic interest to Britain and America alike. The best substitute for a personal visit.

Each, Cloth, \$2

Ask for free illustrated catalogue covering hundreds of titles and lists

The Studio Publications, Inc.
381 Fourth Avenue, New York City

Swift couldn't draw and it may be that Gellert is really contributing generously to a new, revolutionary symbology.

* * *

MR. GELLERT and those with whom he has chosen to cast his lot will have doctrinaire reasons for not enjoying *The Private Life of the Ancient Egyptians* (Metropolitan Museum of Art, 25 cents). They will discover that the Egyptians who had a private life which can now be known to us through distinguished and beautiful relics were bosses of an economy that crushed the masses. Even with this sinister thought in mind the average reader's enjoyment of this sixth Picture Book will not be dimmed. Herbert E. Winlock, Director of the Museum and also Curator of Egyptian Art, has written the four pages of text and doubtless overseen the arrangement of the objects so clearly photographed and reproduced. There is an intimacy about this booklet that makes it the best of its series to have appeared. It clearly



Americans are proud of the industrial achievements that have made their brawn, courage and ingenuity world famous. The chief disease which threatens that supremacy is tuberculosis. It is the greatest cause of death between the ages of 15 and 45. Help protect American man power from this enemy by purchasing the Christmas Seals that fight it all year round. The seals you buy today may save your life tomorrow.



**BUY
CHRISTMAS
SEALS**

The National, State and Local Tuberculosis Associations of the United States

shows that appropriate dignity need not be confused with dryness.

* * *

ANOTHER recent publication of the Metropolitan Museum of Art is *Shapes and Names of Athenian Vases*, by Gisela M. A. Richter and Majorie J. Milne (\$1.50). This is primarily a working tool for students of classical art and archaeology. But even so the unlearned reader who likes beautiful shapes and vital linear design will find pleasure in its pages. Students should find it invaluable.

* * *

SOMEONE asked once: "Why is it that women have such a passion for nature and for flowers?" This is not an effort to supply an answer, but simply a corroborating note. The teeming life of earth is nowadays seldom better caught and given form than by Clare Leighton. This year *Four Hedges: A Gardener's Chronicle* (Macmillan, \$3.00) appears, recalling last season's *The Farmer's Year*. The present volume contains eighty-eight wood engravings by Miss Leighton. As usual, her mastery of the medium makes for a markedly free cutting of the wood, freedom, however, which never intoxicates her to the point of losing her finesse. This book will be fully reviewed in an early issue.

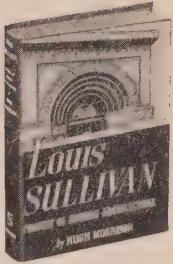
- New York Exhibitions—December
(Listed through the coöperation of the "New York Art Calendar")
- Architectural League of N. Y.*, 115 E. 40th St. "Locomotive Designs," by Raymond Loewy, Dec. 2 to Dec 7; Work by Kenneth Lynch, to Dec. 15.
- American Academy of Arts and Letters*, 633 W. 155th St. Paintings by Cecilia Beaux, to May 1.
- American Contemporary Art Gallery*, 52 W. 8th St. Lithographs by Hugo Gellert, Dec. 6 to Dec. 21.
- American Museum of Natural History*, 77th St. and Central Pk. W. Photographs, auspices of the Metropolitan Salon of Pictorial Photography, Dec. 3 to Dec. 15.
- American Women's Association*, 353 W. 57th St. Exhibition of handicrafts and photographs, textiles and embroideries.
- An American Place*, 509 Madison Ave. New oils, water colors, drawings by John Marin.

NORTON
Books That Live

**LOUIS
SULLIVAN**

**Prophet of
Modern
Architecture**

By HUGH
MORRISON



This is at once the first book to cover the aims and work of Sullivan, and, in all probability, the definitive life of that great artistic genius. Five years were spent by the author in compiling the material, during which time he visited every building designed by Sullivan now in existence. Included in the book are 100 illustrations of all of Sullivan's important work, a collection which in itself is worth several times the purchase price. \$4.00

W. W. NORTON & CO.
70 Fifth Avenue, N. Y.

The Metropolitan Museum of Art

Fifth Avenue & 82d Street, New York

CHRISTMAS CARDS
AND GIFTS

COLORPRINTS

BOOKS

CALENDAR FOR 1936

Illustrated lists sent on request

- Arden Gallery*, 450 Park Ave. Animals and Birds in Sculpture, to Dec. 26; Interpretations of Childhood by Nura, to Dec. 31.
- Brooklyn Museum*, Eastern Pkwy., Brooklyn. Opening of the Hall of Medieval Art, Dec. 6; Humor in Art, to Dec. 15; Dance in Art, Dec. 21 to Jan. 12.

- Brummer*, 53 E. 57th St. Sculpture by Jacques-Lipchitz, to Jan. 27.
- Camera Club*, 121 W. 68th St. Annual Members Show.
- Contemporary Arts*, 41 W. 54th St. Paintings by Alice Tenney, to Dec. 7; Christmas Budget Exhibit, Dec. 9 to Dec. 28.
- Delphic Studios*, 724 Fifth Ave. Abstract paintings by John Davidson, Mexican Santos by Perkins Harnley, Dec. 9 to Dec. 30.
- Downtown Gallery*, 113 W. 13th St. American Printmakers—9th Annual Exhibition by 36 American Artists; Ceramic sculpture, by Carl Walters.
- Durand-Ruel*, 12 E. 57th St. World Girdle, recent pastels by William S. Horton, Dec. 3 to Dec. 17.
- Fifteen Gallery*, 37 W. 57th St. Invitation exhibition, to Dec. 9; work by members, Dec. 9 to Dec. 31.
- Grant Studios*, 110 Remsen St., Brooklyn. Decorative arts and crafts, to Dec. 10; Fine Arts Guild exhibit of oils and water colors, Dec. 16 to Dec. 31.
- Grolier Club*, 47 E. 60th St. XVII Century engraved portraits, to Dec. 11.
- Harlow, Arthur H.*, 620 Fifth Ave. Etchings of dogs by Marguerite Kirmse, to Dec. 25.
- Harriman, Marie*, 61-63 E. 57th St. Paintings by Botkin, to Dec. 8; water colors by Loretta Howard, Dec. 9 to Dec. 28.
- Keppel, Frederick, Co.*, 16 E. 57th St. The Tragedy of War—drawings and etchings by Kerr Eby.
- Kleemann, Henry C.*, 38 E. 57th St. Pastels by Robert Philipp, Dec. 2 to Dec. 14; water colors and etchings by Margaret Lowengrund, Dec. 16 to Dec. 28; etchings by R. Stephens Wright.
- Knoedler, M., & Co.*, 14 E. 57th St. African sculpture and bronzes from Benin, to Dec. 7.
- Kraushaar, C. W.*, 680 Fifth Ave. Paintings by H. E. Schnakenberg, to Dec. 7; prints, Dec. 10 to Jan. 4.
- Levy, John*, 1 E. 57th St. Recent landscapes by Aston Knight, to Dec. 7.
- Levy, Julien*, 602 Madison Ave. Paintings by Leonid, to Dec. 16; Surrealist miscellany, including paintings by Rene Magritte, Dec. 17 to Jan. 7.
- Matisse, Pierre*, 51 E. 57th St. Paintings by Giorgio de Chirico (1910-1918), to Dec. 21.
- Metropolitan Museum of Art*, Fifth Ave. and 82nd St. French Painting and Sculpture of the XVIII Century, Gal. D6, to Jan. 5; French Prints and Ornament of the XVIII Century, Gal. K 37-40; Egyptian Acquisitions, 1934-35.
- Milch, E. & A.*, 108 W. 57th St. Paintings by American artists.
- Montross*, 785 Fifth Ave. Recent paintings by Florance Waterbury, Dec. 2 to Dec. 14; First Annual Exhibition of "The Ten," Dec. 16 to Jan. 4.
- Morton*, 130 W. 57th St. Middle West Paintings by Edward Gustave Jacobsson, to Dec. 7; water colors by Carl Buck, Dec. 9 to Jan. 2.
- Museum of Modern Art*, 11 W. 53rd St. Paintings and drawings by Vincent van Gogh, to Jan. 5.
- National Arts Club*, 119 E. 19th St. Twentieth Annual Exhibition of The Society of American Etchers, to Dec. 26.
- New School for Social Research*, 66 W. 12th St. Venetian and North Italian drawings from the Frank Jewett Mather, Jr., collection, Dec. 3 to Dec. 21.
- N. Y. Historical Society*, Central Pk. W. at 77th St. The Great Fire of December 16-17, 1835, in N. Y. C., Dec. 2 to Jan. 31.
- New York Public Library*, Fifth Ave. and 42nd St. Mark Twain Centenary Exhibition, Main Exhibition Room; Life in the Middle Ages, Spencer Gallery.
- Paris, Dorothy*, 56 W. 53rd St. Water colors and oils by Nathaniel Dirk, to Dec. 14; group exhibition, Dec. 15 to Jan. 4.
- Passedoit, Georgette*, 22 E. 60th St. Water colors by Hermine David, to Dec. 4; water colors by José de Crefft, Dec. 7 to Dec. 25.
- Pen and Brush Club*, 16 E. 10th St. Water colors by Katherine Van Allen and Minna Behr, to Dec. 13; flower pieces, Dec. 16 to Jan. 2; small pictures, to Jan. 2.
- Raymond & Raymond*, 40 E. 52nd St. Reproductions of paintings and drawings by Van Gogh, to Dec. 15.
- Rehn, F. K. M.*, 683 Fifth Ave. Flower paintings by Paul Rohland, rare plants by Caroline Rohland, Dec. 2 to Dec. 21.
- Uptown Gallery*, 249 West End Ave. Paintings by Kenneth Rosevear, modern paintings, Dec. 7 to Dec. 20; paintings by Irving Lehman, Dec. 21 to Jan. 4.
- Valentine*, 69 E. 57th St. Paintings by John Koch, to Dec. 14; drawings by Louis Eilshemius, Dec. 16 to Jan. 4.
- Whitney Museum of American Art*, 10 W. 8th St. Shaker Handicrafts, to Dec. 12; work from permanent collection, Dec. 17 to Dec. 29.
- Wildenstein & Co.*, 19 E. 64th St. Paintings by Mrs. Frederic Clay Bartlett.
- Wolfe, Catherine Lorillard*, Art Club, 802 Broadway. Small sketches by members.

Here is an Easy Way
To do your Christmas shopping



... AND AT THE SAME TIME TO
GET GIFTS OF MORE THAN USUAL
DISTINCTION FOR YOUR FRIENDS

I A MEMBERSHIP IN THE AMERICAN FEDERATION OF ARTS

ON YOUR gift list, is there a friend "who has everything?" And have you shopped, and thought, and wondered just what to give?

Naturally, you want your gift to be distinctive. You want it to be different, unusual.

To this friend, give a Membership in The American Federation of Arts. Membership is unique!

And it is a combination of *many* interesting and worth-while things. Members enjoy, for instance:

A copy of THE AMERICAN MAGAZINE OF ART each month. The magazine, in itself, is a valuable gift.

Free admission, to every art museum in America, on days when there is normally a charge.

Members receive a 10 per cent cash discount on books—and on color reproductions, a 25 per cent discount.

In all, there are ten fascinating privileges. Because it gives so much, membership multiplies its face value many times.

A Rare gift—a membership in the Federation!

Associate Membership is \$5 a year. To

each recipient a greeting card is mailed announcing your gift, together with a copy of the December issue of the MAGAZINE OF ART.



II A SUBSCRIPTION TO THE AMERICAN MAGAZINE OF ART

For discriminating friends, an ideal gift is a subscription to the MAGAZINE OF ART.

You are one of our readers. You know how beautiful the magazine is—its illustrations, its paper and printing. And you know how interesting the crisp, easy to read, absorbing articles are.



Today accepted as this country's leading art publication, the Magazine is also considered "one of America's four finest magazines."

Your friends, whose tastes and interests are similar to yours, will appreciate a subscription to the MAGAZINE OF ART.

And you are entitled to special gift rates—material aid for your Christmas budget!

SPECIAL GIFT RATES

To readers of THE AMERICAN MAGAZINE OF ART, and Members of The American

You will find a convenient or

Federation of Arts, the following Christmas gift rates apply:

- 1 subscription, \$4
- 2 subscriptions, \$7
- 3 subscriptions, \$9
- Additional, \$2.50 each
- For Canadian, add 25 cents
- Foreign, 50 cents

Each subscription is actually for thirteen months, as the December issue is presented, with our compliments. This issue is mailed, to arrive a day or two before Christmas, and is accompanied by an attractive card, announcing your gift.



Books make delightful gifts. Think of the many hours of pleasure in a good book—and the pride in owning a beautiful book. Here are a few suggestions:

1. JOHN MARIN, THE MAN AND HIS WORK, by E. M. Benson.

John Marin has always been something of a mystery to most people. Why his use of form—his subtlety of color?

Here is the first full-length portrait of the man, and the artist, side by side. When you see them together, you understand Marin, the artist.

A limited edition book, at a popular price. \$2.50

Published December 10, 1935.

2. KENNETH HAYES MILLER, by Lloyd Goodrich.
An A-F-A Value Book. Beautifully designed and printed, and bound in paper boards and buckram. 64 full page gravure plates. \$3
3. DESIGN AND THE IDEA, by Allen Tucker.
This book is a "must" in the library of everyone actively interested in art. Readable, and entertainingly written, it is an acknowledged masterpiece on the fundamentals of design. \$1
4. LOUIS SULLIVAN, Prophet of Modern Architecture, by Hugh Morrison. *W. W. Norton & Company.*
The first book covering the aims and work of Sullivan. Illustrated by 100 plates, including all of Sullivan's important work. \$4
5. ART IN AMERICA, A Complete Survey. Edited by Holger Cahill and Alfred H. Barr, Jr. *Reynal & Hitchcock.*
The whole of art in America, from its earliest beginnings through the present, and including all the arts, is surveyed in this critical, lavishly illustrated book.
Hundreds of illustrations, with sixteen plates in full color. \$2.75
6. CHINA MAGNIFICENT, by Dagny Carter. *Reynal & Hitchcock.*
The first comprehensive and popular history of Chinese art to have appeared in this country. Written especially for the lay reader. Profusely illustrated, by offset lithography. \$4
7. THE POEMS OF NIZAMI. *The Studio Publications, Inc.*
Reproductions, facsimile in size and coloring, of some of the finest examples of Persian Miniature Painting, illustrating a famous MS, with commentary by Laurence Binyon. 14 3/8 x 9 3/8. \$10
8. THE BOOK OF KELLS. *The Studio Publications, Inc.*
This book, and the one above, are two of the finest examples of color-printing. 24 color reproductions from the Celtic MS, with authoritative text by Sir Edward Sullivan, Bart. 11 1/2 x 9. \$10

on the following page

USE THIS COMPOSITE ORDER FORM

I ENTER the following as Associate Members of the Federation:

Name _____

Address _____

Name _____

Address _____

Name _____

Address _____

Associate Membership dues are \$5 a year.

II SEND a subscription to the MAGAZINE OF ART to:

Name _____

Address _____

Name _____

Address _____

Name _____

Address _____

Rates:
1 subscription, \$4 3 subscriptions, \$9
2 subscriptions, \$7 Additional, \$2.50 each
Canadian, 25 cents extra; Foreign, 50 cents.

Should there not be enough space here to list all the memberships or subscriptions you wish to give, attach a slip of paper to this coupon, with any additional names.

III SEND, direct to me, the following books:

				TOTAL
1. JOHN MARIN, THE MAN AND HIS WORK.....	_____ cop_____	@	\$2.50	_____
2. KENNETH HAYES MILLER.....	_____ cop_____	@	\$3	_____
3. DESIGN AND THE IDEA.....	_____ cop_____	@	\$1	_____
4. LOUIS SULLIVAN.....	_____ cop_____	@	\$4	_____
5. ART IN AMERICA.....	_____ cop_____	@	\$2.75	_____
6. CHINA MAGNIFICENT.....	_____ cop_____	@	\$4	_____
7. THE POEMS OF NIZAMI.....	_____ cop_____	@	\$10	_____
8. THE BOOK OF KELLS.....	_____ cop_____	@	\$10	_____

Note: If you want books not listed here, include their titles on a separate sheet of paper. Members of the Federation may deduct 10 per cent from the list price of all books.

THE AMERICAN FEDERATION OF ARTS,
Barr Building, Washington, D. C.

My check for \$..... is enclosed, covering the above order.

Name

Address

THE AMERICAN MAGAZINE OF ART

INDEX

Volume XXVIII

January-December, 1935

PUBLISHED MONTHLY AT WASHINGTON
BY THE AMERICAN FEDERATION OF ARTS

ARTICLES AND AUTHORS

(Articles are listed in *italics*, authors in roman type)

	PAGE		PAGE
Abell, Walter. <i>Limits of Abstraction, The</i>	719	George Luks: Artist and "Character." Forbes Watson	21
<i>African Art: Classic Style.</i> Alain Locke.....	271	Gerry, Philippa. <i>Spanish Painting at Brooklyn</i>	671
<i>Alfred Stieglitz: The Man and the Book.</i> E. M. Benson	36	Gutheim, F. A. <i>American Art: A Geographic Interpretation</i>	262
<i>America in Washington.</i> Inslee A. Hopper.....	725	Gutheim, F. A. <i>Painting in Chicago</i>	161
<i>American Art: A Geographic Interpretation.</i> F. A. Gutheim	262	<i>Herman Maril.</i> Olin Dows.....	406
<i>American Art: A Possible Future.</i> Constance Rourke	390	Hopper, Inslee A. <i>America in Washington</i>	725
<i>American Art: Its Economic Aspects.</i> Suzanne La Follette	337	<i>Innocent Bystander, The.</i> Forbes Watson	43, 112, 167, 240, 284, 371
<i>American Painter and His Environment, The.</i> Peppino Mangravite	198	<i>International Exhibition of Iranian Art at Leningrad.</i> Arthur Upham Pope.....	709
<i>Architect in These Times, The.</i> Walter Curt Behrendt	141	Isaacs, Walter F. <i>Modern Art and the Spatial World</i>	345
<i>Arnold Blanch.</i> Ernest Brace.....	364	<i>John Marin: The Man and His Work. I, II.</i> E. M. Benson	597, 665
<i>Art at the San Diego Exhibition</i>	591	Kinney, Troy. <i>Lines That Sing. I, II</i>	14, 90
<i>Artist Today, The.</i> Stuart Davis.....	476	Kistler, Aline. "We Are What We Are—".....	612
<i>Augustus Vincent Tack.</i> James W. Lane.....	732	Kubinyi, Kalman. <i>Tools and Materials. Offset Soft Ground</i>	679
Behrendt, Walter Curt. <i>Architect in These Times, The</i>	141	La Follette, Suzanne. <i>American Art: Its Economic Aspects</i>	337
Benjamin, Ruth L. <i>Can We Judge Contemporary Art?</i>	536	Landgren, Marchal E. <i>Robert Loftin Newman</i>	134
Benson, E. M. <i>Alfred Stieglitz: The Man and the Book</i>	36	Lane, James W. <i>Augustus Vincent Tack</i>	732
Benson, E. M. <i>Exhibition Reviews</i>	741	<i>Late Anglo-Saxon Sculpture.</i> Stanley Casson.....	327
Benson, E. M. <i>Forms of Art: I, II, III, IV</i>	71, 223, 290, 356	Lemann, Bernard. <i>English Caricature</i>	548
Benson, E. M. <i>John Marin: The Man and His Work. I, II</i>	597, 655	Lerch, John Everett. <i>Modern Ornament by Max Hagendorn</i>	430
Benson, E. M. <i>Seven Sculptors</i>	455	<i>Limits of Abstraction, The.</i> Walter Abell.....	719
Benson, E. M. <i>Wilenski Re-Viewed</i>	564	<i>Lines That Sing, I, II.</i> Troy Kinney.....	14, 90
Boyd, Fiske, <i>Tools and Materials, VI: Woodcut</i>	424	Lintott, E. Barnard. <i>Tools and Materials: III, Water Color Painting</i>	237
Brace, Ernest. <i>Arnold Blanch</i>	364	Locke, Alain. <i>African Art: Classic Style</i>	271
Brace, Ernest. <i>Construction Ahead</i>	676	Loran, Erle. <i>Cézanne at the Pennsylvania Museum</i> ..	85
Breeskin, Adelyn D. <i>Swans by Matisse</i>	622	Mangravite, Peppino. <i>American Painter and His Environment, The</i>	198
Brook, Alexander. <i>David Morrison</i>	100	<i>Mayan Art.</i> Jean Charlot.....	418
Burroughs, Bryson. <i>1935 Views the Pre-Raphaelites</i>	6	Milo, Jean. <i>Modern Art at the Brussels Exposition</i> ..	518
<i>By the Light of the Oblong Moon.</i> John D. Whiting	479	<i>Modern Art and the Spatial World.</i> Walter F. Isaacs	345
<i>Can We Judge Contemporary Art?</i> Ruth L. Benjamin	536	<i>Modern Art at the Brussels Exposition.</i> Jean Milo..	518
Casson, Stanley. <i>Late Anglo-Saxon Sculpture</i>	327	<i>Modern Ornament by Max Hagendorn.</i> John Everett Lerch	430
Cézanne at the Pennsylvania Museum. Erle Loran ..	85	Newhall, Beaumont. <i>Vignettists, The</i>	31
<i>Chance in a Thousand, The.</i> Forbes Watson.....	470	<i>Nineteen Hundred and Thirty-five Views the Pre-Raphaelites.</i> Bryson Burroughs.....	6
Charlot, Jean. <i>Mayan Art</i>	418	<i>Painting in Chicago.</i> F. A. Gutheim.....	161
Childs, Marquis W. <i>Three St. Louis Artists</i>	483	<i>Perfection in Rotterdam.</i> Daniel Catton Rich.....	580
<i>Comment and Criticism</i>	489, 566, 635, 702	<i>Personality in Art, I, II, III.</i> Duncan Phillips	78, 148, 214
<i>Construction Ahead.</i> Ernest Brace.....	676	Phillips, Duncan. <i>Personality in Art, I, II, III</i>	78, 148, 214
<i>Contemporary Soviet Architecture.</i> Arthur Voyce...	527	Pope, Arthur Upham. <i>International Exhibition of Iranian Art at Leningrad</i>	709
<i>David Morrison.</i> Alexander Brook.....	100	<i>Purpose of the Pittsburgh International, The.</i> Forbes Watson	644
Davis, Stuart. <i>Artist Today, The</i>	476	<i>Range of the Corcoran Biennial, The.</i> Forbes Watson	205
Dows, Olin. <i>Herman Maril</i>	406	Rich, Daniel Catton. <i>Perfection in Rotterdam</i>	580
Dows, Olin. <i>Tools and Materials. IV: Gouache</i> ...	300	<i>Robert Loftin Newman.</i> Marchal E. Landgren.....	134
Dudley, Dorothy. <i>Four Post-Moderns</i>	539	Rourke, Constance. <i>American Art: A Possible Future</i>	390
<i>English Caricature.</i> Bernard Lemann.....	548		
<i>Etching and Engraving at Chicago.</i> Clarissa D. Flint	279		
<i>Exhibition Reviews.</i> E. M. Benson.....	741		
Ferguson, Duncan. <i>Tools and Materials. IIA, IIB: Clay Modeling in the Round</i>	27, 96		
<i>Field Notes</i>	684, 753		
Flint, Clarissa D. <i>Etching and Engraving at Chicago</i>	279		
<i>Forms of Art: I, II, III, IV.</i> E. M. Benson	71, 223, 290, 356		
<i>Four Post-Moderns.</i> Dorothy Dudley.....	539		

	PAGE
<i>Seven Sculptors</i> . E. M. Benson.....	455
<i>Spanish Painting at Brooklyn</i> . Philippa Gerry.....	671
<i>Speaking About Art</i> . Philippa Whiting 51, 106, 175, 230, 303, 349, 434, 492, 556	
<i>Swans by Matisse</i> . Adelyn D. Breeskin.....	622
<i>Three St. Louis Artists</i> . Marquis W. Childs.....	483
<i>Tools and Materials, IIA, IIB: Clay Modeling in the Round</i> . Duncan Ferguson.....	27, 96
<i>Tools and Materials, IIC: Carved Sculpture</i> . William Zorach.....	156
<i>Tools and Materials, III: Water Color Painting</i> . E. Barnard Lintott.....	237
<i>Tools and Materials, IV: Gouache</i> . Olin Dows....	300
<i>Tools and Materials, VI: Woodcut</i> . Fiske Boyd... 424	
<i>Tools and Materials, VIIA, VIIB: Ceramic Sculpture</i> . Carl Walters.....	500, 561
<i>Tools and Materials: Offset Soft Ground</i> . Kalman Kubinyi.....	679
<i>Vignettists, The</i> . Beaumont Newhall.....	31
<i>Voyce, Arthur. Contemporary Soviet Architecture</i> ..	527

	PAGE
Walters, Carl. <i>Tools and Materials, VIIA, VIIB: Ceramic Sculpture</i>	500, 561
Watson, Forbes. <i>Chance in a Thousand, The</i>	470
Watson, Forbes. <i>George Luks: Artist and "Character"</i>	21
Watson, Forbes. <i>Innocent Bystander, The</i> 43, 112, 167, 240, 284, 371	
Watson, Forbes. <i>Purpose of the Pittsburgh International, The</i>	644
Watson, Forbes. <i>Range of the Corcoran Biennial, The</i>	205
" <i>We Are What We Are—</i> ." Aline Kistler.....	612
Weller, Allen. <i>Winslow Homer's Early Illustrations</i>	412
Whiting, John D. <i>By the Light of the Oblong Moon</i>	479
Whiting, Philippa. <i>Speaking About Art</i> 51, 106, 175, 230, 303, 349, 434, 492, 556	
<i>Wilenski Re-Viewed</i> . E. M. Benson.....	564
<i>Winslow Homer's Early Illustrations</i> , Allen Weller	412
Zorach, William. <i>Tools and Material, IIC: Carved Sculpture</i>	156

BOOKS REVIEWED

(Reviewer in *italics*)

After Picasso (James Thrall Soby). <i>Gertrude R. Benson</i>	692
Andrea Sansovino (G. Haydn Huntly). <i>Philippa Whiting</i>	504
Architecture in English Fiction (Warren Hunting Smith). <i>F. A. Gutheim</i>	313
Art and Industry (Herbert Read). <i>Hamilton Beatty</i>	310
Art History as an Academic Study (Roger Fry). <i>F. A. Whiting, Jr.</i>	188
Art of Renoir, The (Albert C. Barnes and Violette de Mazia). <i>Beaumont Newhall</i>	378
Autobiography of an Idea, The (Louis H. Sullivan). <i>F. A. Gutheim</i>	183
Byzantine Art (D. Talbot Rice). <i>Gertrude R. Benson</i>	569
Centres de Style de la Sculpture Negre Africaine (Carl Kjerfveier). <i>James A. Porter</i>	630
Creators of Wonderland (M. Mespoulet). <i>Bernard Lemann</i>	313
China and Japan (René Grousset). <i>Helen E. Fernald</i>	56
Cross: Its History and Symbolism, The (George Willard Benson). <i>S. A. Calisen</i>	253
Decorative Art (C. G. Holme, editor). <i>Bernard Lemann</i>	254
Design in Art and Industry (Ely Jacques Kahn). <i>Langdon Warner</i>	503
Elements of Buddhist Iconography (Ananda K. Coomaraswamy). <i>Langdon Warner</i>	692
Expressionism in Art (Sheldon Cheney). <i>Bernard Lemann</i>	182
Index to Twentieth Century Artists (Frances M. Pollack, editor). <i>F. A. Whiting, Jr.</i>	120
Japanese Costume (Alan Priest). <i>Inslee A. Hopper</i> .	569

Japanese Scroll Painting (Kenji Toda). <i>Inslee A. Hopper</i>	445
Kindergarten Chats (Louis H. Sullivan). <i>F. A. Gutheim</i>	183
Making a Photograph: An Introduction to Photography (Ansel Adams). <i>Beaumont Newhall</i>	508
Meaning of Unintelligibility, The (Edward F. Rothschild). <i>Virgil Barker</i>	119
Medieval Carver, The (M. D. Anderson). <i>Gertrude R. Benson</i>	440
Modern House, The (F. R. S. Yorke) <i>Hamilton Beatty</i>	119
Modern Housing (Catherine Bauer). <i>Eileen O'Daniel</i>	310
Modern Photography 1934-5 (C. Geoffrey Holme, editor). <i>Beaumont Newhall</i>	58
New Light on Old Masters (A. P. Laurie). <i>Virgil Barker</i>	571
Paul Cézanne (Gerstle Mack) <i>Erle Loran</i>	764
Persian Bookbindings of the Fifteenth Century (Mehmet Aga-Oglu). <i>M. S. Dimand</i>	767
Philip Webb (W. R. Lethaby). <i>F. A. Gutheim</i>	377
Processes of Graphic Reproduction in Printing (Harold Curwen). <i>Carl Purington Rollins</i>	255
Reflections on British Painting (Roger Fry). <i>F. A. Whiting, Jr.</i>	188
Progress of Archaeology, The (Stanley Casson). <i>F. A. Whiting, Jr.</i>	630
Seurat and the Evolution of "La Grande Jatte" (Daniel Catton Rich) <i>Virgil Barker</i>	764
Spirit of Man in Asian Art, The (Laurence Binyon). <i>F. A. Whiting, Jr.</i>	376
Story of England's Architecture, The (Thomas E. Tallmadge). <i>F. A. Gutheim</i>	58

ILLUSTRATIONS

Al-Jazari.....	296
Allori, Alessandro.....	303
Altdorfer.....	222
Anonymous.....	339, 394, 612
"Ape".....	553
Atget.....	228

Becker, K. P.....	163
Belling.....	227
Bellows, George W.....	619
Benno.....	541, 542
Benton, Thomas Hart.....	155, 400
Berg, Camille.....	281

	PAGE		PAGE
Bingham, George Caleb	200	Eakins, Thomas	114, 617
Blake, William	296, 362	Eastman, Seth	396
Blampied	94	El Greco	115, 148, 229, 359, 745, 754
Blanch, Arnold	364-367, 369, 370	Elinga, Pieter Janssens	586
Bloch, Julius	211	Engeldrechsten, Cornelius	557
Block, Lou	492-495	Ensor, James	229, 291, 519
Bogatay, Paul	756	Epstein, Jacob	225
Borès, Francisco	543-545	Fabritius, Carel	583, 589
Bosch, H.	291	Favensky, Vladimir	January cover
Botticelli	196	Fenelle, Stanford	761
Boyd, Fiske	288, July cover, 424, 428	Fiene, Ernest	751
Brancusi	299	Ford, Ruth Van Sickle	162
Braque	149	Foster, Gerald	471
Braren, Oluf	227	Free, Karl	46
Brought, Ross	175	Frieseke, Frederick C.	210
Bresdin, Rodolphe	290	Garber, Daniel	204
Brook, Alexander	46	Gargallo, Pablo	459, 460
Brown, Ford Madox	7	Gates, Robert Franklin	117
Bruce, Edward	241, 649	Gauguin	360
Bruegel, Pieter (the Elder)	224, 295	Gigoux, Jean	31
Bruton, Esther	685	Giotto	84
Burchfield, Charles	402, 645	Glackens, William	166, 167
Burck, Jacob	293	Gonzalez, Julio	546, 547
Burne-Jones, Edward	13	Gottlieb, Harry	240
Burroughs, Bryson	43	Goya	229, 291, 744
Busch, Wilhelm	297	Grau-Sala, Emile	647
Cadmus, Paul	279	Gropper, William	171
Calder, Alexander	468, 469	Gross, Chaim	728
Callot, Jacques	291	Grosz, George	72, 293
Cami, Robert	280	Grünewald, Matthias	437
Campagnola, Giulio	132	Hagendorn, Max	430-432
Caravaggio, School of	107	Halicka, Alice	539, 540
Carena, Felice	646	Hart, "Pop"	741
Carroll, John	760	Hans, Berger	521
Carter, Clarence H.	353, 470	Hirsch, Stefan	170
Cecere, Gaetano	729	Hofer, Carl	652
Cézanne, Paul	86-89, 114, 152, 244, 359, 749	Hogarth, William	September cover
Chagall, Marc	70, 294	Hokusai	90, 292
Chapin, Francis	164	Holbein, Hans (The Younger)	759
Chardin	219	Homer, Winslow	115, 199, 267, 399, 412-417
Charlot, Jean	422	Hopper, Edward	401
Child, Charles	304	Hughes, Arthur	11
Cikovsky	750	Hunt, William Holman	12
Copley, John Singleton	336, 613	Ilgenfritz, Heinrich	283
Corot, J. B. C.	March cover	Inness, George	268
Cramer, Florence B.	677	Jamnitzer, Christoph	296
Crawford, Thomas	342	Jewell, Foster	594
Crimi, Alfred D.	730	Johannot, Tony	33, 35
Crivelli	227	Johnson, Eastman	398, 615
Cruikshank, George	551, 552	Jones, Joe	47, 487, 488
Curry, John Steuart	621	Jones, Wendell	678
Da Zevio, Stefano	755	Kandinsky	295
Daddi, Bernardo	355	Kane, John	172, 173
Daeye, Hippolyte	520	Kantor, Morris	45, 116
Dali, Salvador	295	Katz, A. Raymond	164
Daumier	34, 83, 296, 565	Keller, Henry G.	353
Davis, Stuart	206	Kelly, Julia	207
De Caviedes, Hipolito Hidalgo	644	Kinney	93
Degas, Edgar	53, 231, 516	Klee, Paul	70, 229, 295
Dehn, Adolf	403	Klitgaard, Georgina	246
De Hooch, Pieter	584	Knaths, Karl	72, 747
Delacroix	222	Kokoshka	229
Del Biondo, Giovanni	350	Kopman, Benjamin	362
De Martini	746	Kroll, Leon	118
De Saedeleer, Valerius	518	Kubin, Alfred	229
De Segonzac	113	Kubinyi, Kalman	680, 682
De Smet, Gustave	524	Lachaise, Gaston	February cover, 169
Dix, Otto	229	La Farge, Tom	475
Dove, Arthur G.	298	Lee, Doris	676
Dows, Olin	117, 302	Lehmbruck, Wilhelm	49, 463
Dresser, Aileen King	245	Le Petit, Alfred	298
Dubois, Guy Pène	116	Lewis, Herbert	160
Duchamp-Villon	122	Lipchitz, Jacques	356, 454, 456, 457
Dürer, Albrecht	234, 293	Lippi, Fra Filippo	179

	PAGE
Littlefield, Edgar	757
Lockwood, Ward	730
London, Frank	213
Loneragan, John	748
Lorrain, Claude	222
Luks, George	22-24, 26
Lurcat, Jean	74
Manet, Edouard	307
Manolo	461, 462
Marcks, G.	225
Margoulies, Berta	729
Mark, G. W.	393
Maril, Herman	406-411
Marin, John	222, 359, 405,
578, 598-611, November cover, 642, 654, 656-670	
Marinetti	362
Marquet	523
Masson, André	296
Massys, Quentin	May cover
Master of Frankfort, The	591
Mataré, Ewald	74
Matisse	215, 222, 623-627, 629
Mattson, Henry	647
Mauny, Jacques	363
Mayer, Henrik Martin	474
McLeary, Kindred	731
McKinnie, Miriam	485, 486
Mechau, Frank	725
Memling, Hans	50, 286
Meryon	91
Metsu, Gabriel	585
Michelangelo	114, 151
Millais, J. E.	8
Miro, Joan	299
Molzahn, Johannes	74
Moore, Henry	452, 466, 467
Morales, Lia Correa	651
Moran, Thomas	595
More, Hermon	47
Morrison, David	100-102, 104, 105
Mount, William S.	284
Nash, Willard	45
Newman, Robert Loftin	135-140
Newton, Algernon	653
Noguchi, Isamu	48
Opsomer, Isidore	646
Orozco	80
Pellegrini, Carlo (see "Ape")	553
Piazzetta, Giovanni Battista	111
Picasso, Pablo	72, 79, 363, 722
Pisanello	287
Poncelet, Maurice-Georges	648
Poor, Henry Varnum	205, 726, 727
Posada, Guadalupe	293
Pougialis, Constantine	161
Raffet, Auguste	32
Raphael	758
Redon, Odillon	294
Rembrandt	52, 68, 95, 358, 564
Renoir	222, 242, 243, 708
Rodin	590

	PAGE
Rossellino, Antonio	December cover
Rossetti, Dante Gabriel	10
Roth	92
Rousseau, Henri	70
Rowlandson	298, 550
Roy, Pierre	227
Rubens, Peter Paul	181, 593
Ryder, Albert P.	114, 203
Scaravaglione, Concetta	729
Schmitz, Carl	690
Schmotzer, Theresa	435
Schöngauer, Martin	290, 351
Seymour, Samuel	614
Shahn, Ben	492-495
Sheeler, Charles	109
Sheets, Millard	595
Shonnard, Eugenie	592
Shore, Henrietta M.	593
Sickert	218
Sloan, John	81
Smith, Thomas (Captain)	391
Soyer, Raphael	211
Speicher, Eugene	439
Starnino, Gherardo	388
Sternberg, Lenore B.	308
Stieglitz, Alfred	37, 39, 41, 298, 363, 596
Tack, Augustus Vincent	732-739
Thackeray, W. M.	555
Thalinger, E. Oscar	483, 484
Thurber, James	297
Tintoretto	358
Titian	230
True, Virginia	178
Tytgat, Edgard	522
Van Eyck, Hubert	115
Van Eyck, Jan	227, 233
Van Gogh, Vincent	229, 235, 525
Vasquez-Díaz, Daniel	650
Velasquez	592
Vermeer, Jan	October cover, 587
Von Stuck, Franz	436
Vuillard, Jean Edouard	20
Walters, Carl	562, 563, 756
Warneke, Heinz	728
Watkins, Franklin C.	201, 209
Watrous, Harry W.	210
Watson, Nan	208
Watts, George Frederick	4, 9
Waugh, Sidney	728
Weber, Max	221
Wegeleben, Lotte	282
Weston, Edward	301
Weston, Harold	497
Whitney, L.	70
Wolff, G. H.	362, August cover, 465
Wood, Grant	404
Wright, S. MacDonald	594
Zoellner, Richard	472
Zorach, William	157
Zorach, Marguerite	742

ARCHITECTURE

Andalusia on the Delaware	338
Boijmans Museum, Rotterdam	580, 581, 588
Brooklyn Museum, New York	753
Carson Residence, Eureka, California	264
Interior, Parvenu Period	344
Jackson House, Portsmouth, N. H.	265
Plan of World's Fair (1893)	263

Schneider, Karl	141-143, 146
Scripps' House, La Jolla, California	264
Soviet	527, 528, 530-533, 535
Stein, Clarence	684
Van der Rohe, Mies	145, 147
Welzenbacher, Louis	144

MISCELLANEOUS

	PAGE		PAGE
African Art.....	74, 224, 260, 261, 270, 272-278, 299	Iranian Art	710, 712, 713, 715, 717
Alaskan Art	72	Italian Art	176, 177
American Indian Art.....	224, 292	Italo-Byzantine Art	232
Anglo-Saxon Sculpture	326-329, 331, 333-335	Japanese Art	90, April cover, 306
Arabic Art	361	Matisse, Henri (photograph of).....	622
Assyrian Art	227	Mayan Art	418-423
Austrian Art	289	Mexican Art	74
Ceramics	352	Modern Ornament	430-432
Chinese Art	55, 222, 324, 361	Persian Art	214, 224
Cikovsky, Nicolai (photograph of).....	434	Prehistoric Art	225
Egyptian Art	72, 354	Sea Exhibition, Philadelphia.....	762
French Art	54, 110, 292, 354, 358	Silver, American	340
German Art	70, 362, 436	Spanish Art	672-675
Greek Art	74, 358	Textiles	76, 77, 349, 723, 743
Hindu Art	360, 689, 758	Woodcut	294

THE AMERICAN FEDERATION OF ARTS

General Offices: 801 Barr Building, Washington, D. C.

HONORARY OFFICERS

ELIHU ROOT, *Honorary President*

Honorary Vice-Presidents

Edwin H. Blashfield, New York	Templeton Crocker, San Francisco	Edgar L. Hewett, Santa Fé
Howell C. Brown, Pasadena	William O. Goodman, Chicago	Frank G. Logan, Chicago
Andrew W. Mellon, Pittsburgh	Geo. Dudley Seymour, New Haven	

BOARD OF DIRECTORS

To Serve to 1936

Robert Woods Bliss, Washington
Morse A. Cartwright, New York
Mrs. Murray S. Danforth, Providence
Florence N. Levy, New York
Olive M. Lyford, New York
George F. Zook, Washington

To Serve to 1937

Royal Bailey Farnum, Providence
Frederick P. Keppel, New York
Jonas Lie, New York
Mrs. Eugene Meyer, Washington
William M. Milliken, Cleveland
Duncan Phillips, Washington
Henry A. Wallace, Washington
F. A. Whiting, Washington

To Serve to 1938

Herbert Adams, New York
Dwight Clark, Washington
Arnold Bennett Hall, Washington
Everett V. Meeks, New Haven
George Hewitt Myers, Washington
Henry M. Wriston, Appleton
C. C. Zantzinger, Philadelphia
Philip N. Youtz, Brooklyn

OFFICERS

FREDERIC ALLEN WHITING, *President*

ROBERT WOODS BLISS, *1st V.-Pres.* C. C. ZANTZINGER, *2nd V.-Pres.* ARNOLD BENNETT HALL, *3rd V.-Pres.*

DWIGHT CLARK, *Treasurer*
GEORGE F. ZOOK, *Secretary*

A. M. PETERSON, *Assistant Treasurer*
FRANCES M. HENDERSON, *Assistant Secretary*

SERVICES

Publications

The American Magazine of ART. Monthly, illustrated. 25th year. \$5 a year.

The American Art Annual. 36th year. \$6 a volume.

Who's Who in American Art. 1st year. \$8 a volume.

Educational

Circuit exhibitions. Illustrated lectures. Advisory service. Package library. Special projects.

Book Sales

Available publications supplied members at a 10 per cent discount.

Conventions and Conferences

Annual Convention, Washington.

Occasional regional conferences.

*Information about chapter and individual memberships furnished on application to
The American Federation of Arts, Barr Building, Farragut Square, Washington, D.C.*

If the arts today are to flourish as part of a sane and ordered life, the transformation must be begun outside their special departments, for first there must be sought a change in spirit, that these other things may be added unto us.

GEOFFREY STONE